NEW FORMAT!

COMICS BUYER'S GUIDE

Jack and Roz Kirby celebrate 50 years
Page 48

Youngblood printings are set
Page 30

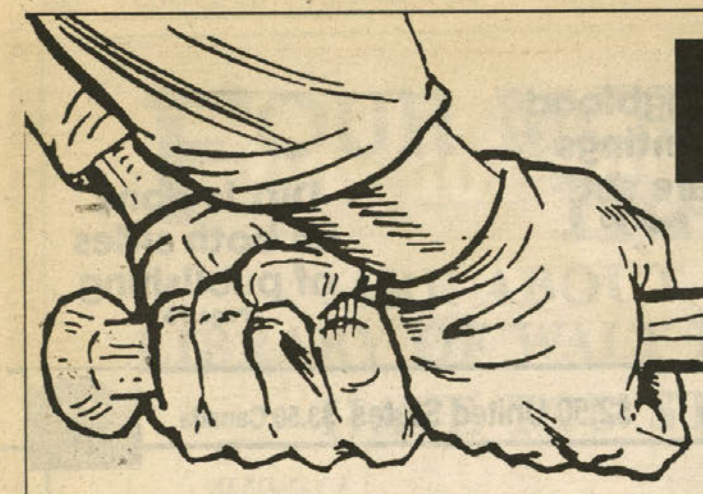
Dirt is done on both sides of publishing
Page 76

#966 May 22, 1992 ISSN 0745-4570 $2.50 United States $3.50 Canada

SPIDER-MAN

30th ANNIVERSARY

This issue was mailed May 6



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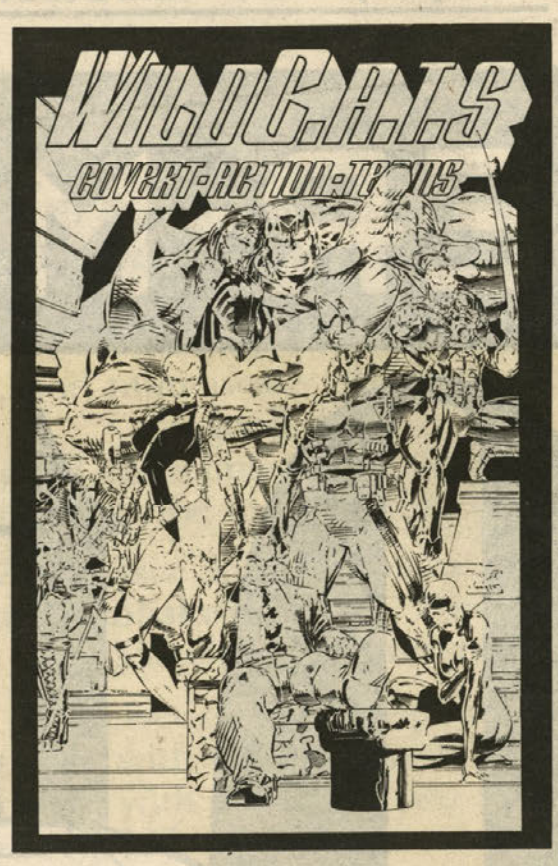
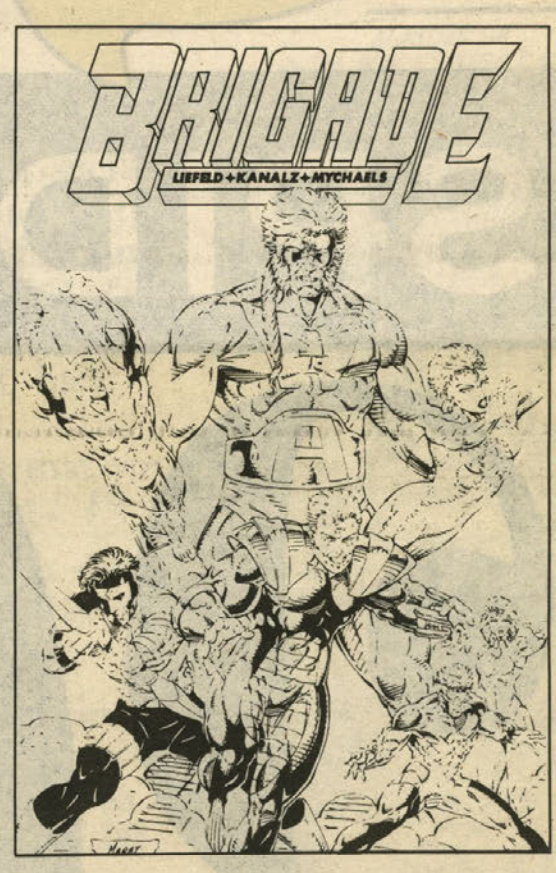


Jim Lee



Liefeld/Kanalz/Mychaels

image

Todd McFarlane

Erik Larsen

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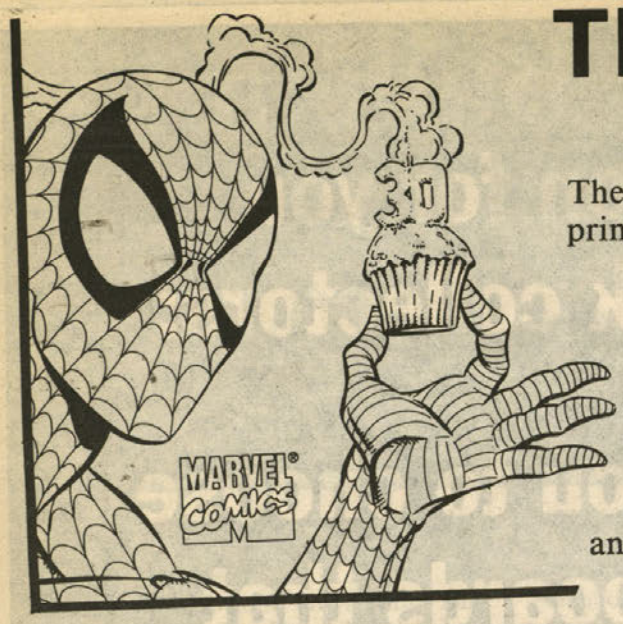
This Week's Contents



Youngblood
Page 30
The first issue sells out; there's a second printing; there will be a #0; and a fourth issue is set.

Cover Story
Page 26
Spider-Man is celebrating his 30th anniversary — and his Mom and Dad are back!

Preview
Page 34
Sky Comics introduces some of its material.

News Items
Throughout the Issue
Jerry Weist reports on the Sotheby's auction. Historic comic books tour the U.S. in a traveling Wal-Mart exhibit. The North Coast Comic Con auctions items to benefit McDonald Children's Charities. Wooley's mew catalog features rare Golden Age comic books. Grendel and Marshal Law come to Dark Horse. New scholarships for new cartoonists are offered at Kubert school. Nebula Awards are announced. Ramapo Comic Club is high-school comics con. Steve Schanes returns to comics publishing. Marvel announces first quarter earnings. Virginia Clark dies.

Dirt Is Done
Page 76
Some freelancers get burned by some publishers — and some publishers get burned by some freelancers.

Dan T's Inferno
Page 76
He stands in awe of young fans' letters.

Tony's Tips!
Page 27
He's come up with the grittiest super-team of them all!

Comics Guide
Page 96
Here are reviews by Don Thompson and Bill Shakespeare.

The Law Is a Ass
Page 80
It's *deja vu*!

But I Digress. . .
Page 98
Words can be dangerous and tricky things.

Ad Information 97
Adventure! 10
Birthdays 58
Bumpkin Buzz 20
But I Digress 98
Classifieds 93
Comics Guide 96
Comics in Your Future 70
Comics Trader 86
Dan T's Inferno 76
Deaths 98
Editorial 4
Editorial Cartoon 6
F.P.O. 96
For Art's Sake 16
The Law Is a Ass 80
Now Appearing 92
Oh, So? 6
Preview 34
Retailer Directory 84
Showcase 52
Spirit 14
Tony's Tips! 27
What, Where, When 60
Wolff & Byrd 18
Zap! 34

Oh, So?
Page 6
R.C. Harvey looks at *Youngblood*, Craig Shutt discusses his Silver Age quiz, Brien Lee talks about Captain George Henderson, and there's more — like a discussion of ZIP codes and a poem about ***CBG***.

Look Who's Golden!
Page 48
Jack and Roz Kirby celebrate their 50th wedding anniversary.

Editorial

By Don and Maggie Thompson

It's time to repeat a few things. If these repetitions bother you, feel free to skip this editorial.

• We are getting an increasing number of letters from people who send us photocopies of an upcoming comic book and ask us to preview it in our pages. It doesn't work that way. These previews are a free service of ***CBG*** and are available to all publishers on a first-come, first-served basis — but you have to have a reservation.

*You **must** call and confirm an issue for a preview.* We are generally booked two or three months ahead. Sending us a sheaf of photocopies and asking us to put it in the current issue is a waste of your time and postage and a waste of our time. *You must make a reservation.*

Specifically, you must call Maggie to reserve space; she handles all the scheduling on this because, if we both did it, we would wind up with multiple previews some weeks.

• Mail and faxes to us ***must*** have our names in the address. If you simply address your package, press release, letter, sheaf of cartoons, whatever to ***CBG***, it will be opened to see who it is for — mail addressed to ***CBG*** can go to circulation, bulk sales, display advertising, classified advertising, or several other departments in addition to editorial. If you want to reach the editors, put "editors" or "Don Thompson" or "Maggie Thompson" or "Don and Maggie Thompson" or just "Don and Maggie" on it and it will be delivered to us at once.

If you don't put our names on it, the best thing that will happen is that we will get it hours or maybe a day later. The worst thing is that the opened mail will be jostled in delivery and something will be lost.

• We say this over and over, but some people don't get the message: ***Never*** send us anything for publication which is typed in all-capital letters. Think for a moment: When you read articles, letters, features, columns, et cetera in ***CBG***, do you *ever* see anything in all-caps? No, you don't. If you write it that way, we have to waste time retyping it — and, perhaps, we don't have the time and so aren't able to run it at all.

Moreover, something typed in all-capital letters is difficult to read — it looks like a ransom note. Few writers who want their messages read really *intend* to make what they have to say hard to decipher.

(EDITORIAL, Page 6)

Comics Industry Crime Bulletin!

To the crooks peddling counterfeit ComiCovers™...

Knock off the knock-offs!

Recently several of our loyal customers alerted us to some worrisome news: there are unscrupulous crooks trying to peddle phony **ComiCovers™** to comic shop retailers on the East Coast and in the Midwest. Our friends immediately recognized that these bags were not genuine **Moondog's ComiCovers™** but poorly manufactured imitations.

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EDITORIAL
(From Page 4)

• If you're sending something you intend for us to typeset, indent for paragraphs — just as you see all the stories in ***CBG*** have indented paragraphs.

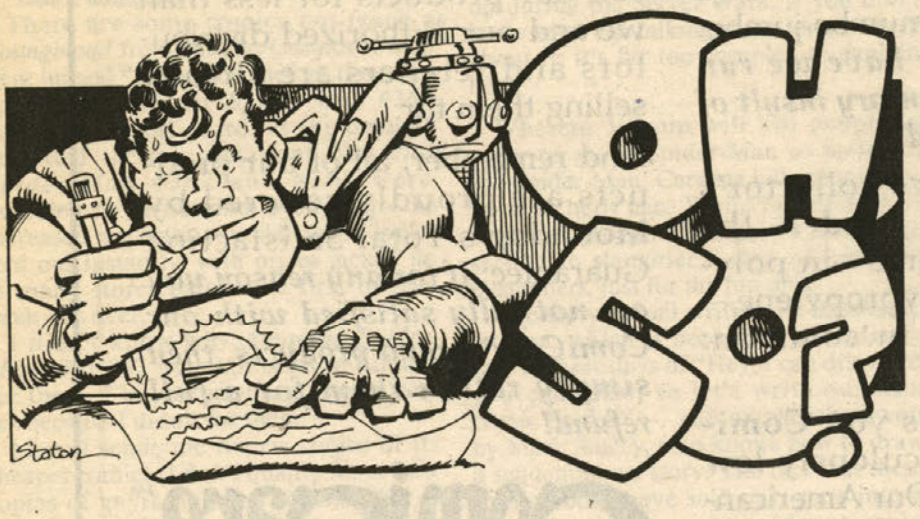
• This should *really* go without saying — but some people still don't seem to have the message: Letters that appear in ***CBG*** and editorial cartoons that appear in ***CBG*** and more general gag cartoons that appear in ***CBG*** and columns that appear in ***CBG*** and Guest Editorials that appear in ***CBG*** — in short virtually everything that appears in ***CBG*** that is not signed by Don and/or Maggie Thompson — *does not necessarily represent the views of* ***CBG*** *or Don or Maggie Thompson or Julie Stuempfig or Greg Loescher or . . .*

Got it?

The items are in ***CBG*** because we thought them of interest — worthy of spreading to a wider audience for the purposes of entertainment or comment or provoking thought or any of a number of other reasons. But we don't agree with everything we print — something we would have thought obvious, given the variety of material we run.

****

The editors of ***CBG*** express their condolences to DC Editors Brian Augustyn, Mike Carlin, and Archie Goodwin. All three recently lost their fathers.



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THE GREEN LANTERN OF EARTH A BRAIN DAMAGED EGOMANIAC!
YOUR FUTURE FRIEND, ALAN SCOTT, SENTENCED TO LIMBO WITH THE REST OF THE JSA!
YOUR GOOD FRIEND BARRY ALLEN—THE FLASH IS DEAD!
TO TOP IT OFF—YOUR HISTORY HAS BEEN CHANGED SO YOU ARE NOW AN EX-CON AND I WILL BE YOUR GL TRAINER! HA-HA-HA!!!
NO, THIS IS TOO MUCH! YOU'VE OUTDONE YOURSELF, SINESTRO!!
APRIL 1962
NO, THIS CAN'T HAPPEN!
AH, BUT IT WILL! IT WILL!! HA, HA, HA, HA, HA!

R.C. Harvey

OK — I bought and read "the First Explosive Issue" of *Youngblood*. I did it cold. I hadn't read anything about *Youngblood* (except the hysterical hype, which was scarcely descriptive of what Liefeld's concept was). I knew it would be about super-heroes somehow, but beyond that, I had no notion of what to expect. And I must say, folks, I'm not impressed.

I didn't notice that it was two half-comic books until I'd read the first story (which, since neither of the covers supplies any hint as to which story should be read first, was, for me, the Shaft story). So then I read the Combat/Cougar story. I suppose it made no difference which order I read them in: neither one contained any information that would help me fathom just what was going on. No information, just pictures to look at.

What I saw was a lot of little bitty lines speckling the faces of the characters almost as if they all had skin rashes of some kind. And each character looked just like his fellows. (All the men even have identical hair: Regardless of how it is cut, they all have a few curly locks waving on their foreheads like angleworms trying to escape the bait-can.) And they're bully-boys all, grimacing their way from one bellicose pin-up pose to another.

I saw very few words. In fact, judging from the evidence, I'd say Image has a policy that prohibits more than 18 words on one page (not counting sound effects). I saw very little convincing background art: The characters seem to cavort around in front of horizontal parallel lines a lot (except when the lines stop being parallel horizontally and converge vertically to define a soaring skyscraper and, even then, the attention to the building's architectural detail is so minimal as to render the drawing virtually ineffectual as scene-setting background).

I found out more about the Youngblood team afterwards by reading Mike McAvennie's article in *Comics Scene* #24 than I could find out in Liefeld's comic book. I must say, Liefeld talks a good story when being interviewed. But I saw nothing in *Youngblood* #1 about super-heroes being victimized by the media or being trendsetters or any of the other stuff he talks about in the magazine article.

Other purely technical problems include amateurish lettering, faulty spelling, and bad anatomy. I understand the necessity for exaggeration in heroic portraiture of this sort, and I'm perfectly willing to accept Liefeld's big, wide, and pin-headed visual shorthand for the human form. But he can't seem to get collarbones in the right place when drawing women and in some pictures the women's heads are bigger than their busts and in others, vice versa — same woman. Make up your mind.

I have to confess that I haven't been following the McFarlane-Liefeld-Lee-Larsen explosion all that closely. So, in view of the impending Image advent, I picked up copies of recent comics drawn by these worthies and read them (if looking at these vacuous punch-outs can be termed "reading"). I hadn't realized how bad things have become.

I thought when Don and others ranted about the senseless and endless fight scenes that they were expressing an almost traditional annoyance with comics about super-heroes: you know, the kind we've always had. I didn't realize what a sea-change McFarlane and his ilk have effected.

As nearly as I can tell, there are *no stories* in these comic books any more. I read Erik Larsen's *Spider-Man* #20, #21, and #22 at one sitting. I couldn't tell what they were about. All fights. Worse yet: The fights are not even choreographed. I'm not talking about dancing here; I'm saying that the action from one panel to the next ought to bear some remote resemblance to continuous movement. If a guy approaches his foe from the left in one picture, he ought to be seen on his left in the next. But there was none of that here. And every page was a pin-up poster. Nothing but exaggerated anatomy and heroic posturing.

I'd heard that artists were now drawing each page of their stories with an eye on its sale value in the original art market. And to enhance the price of a page, it is apparently necessary to have at least one full-length action picture of one hero or another. I'd read about this but didn't believe it until I wandered through these books.

What's happened to the craft of storytelling here? It's been dumped overboard entirely in favor of pin-up art.

Can Larsen draw the human figure in street clothes? We wouldn't know it from the evidence in these books: nothing here but figure drawing.

But at least he and Jim Lee draw pretty faces on their women. Liefeld evidently can't. And neither, it seems, can Whilce Portacio, another

(LETTERS, Page 8)

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Julie Stuempfig - Editorial Staff Assistant
Jim Felhofer - Advertising Sales Manager
Diana Anderson - Advertising Sales
Suzanne Olkowski - Subscriber Services
Phone 1 (715) 445-2214
Telex 55-6461 (Krause Pub UD)
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GOOD GUYS GONE BAD?

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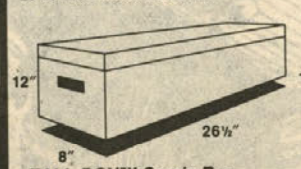

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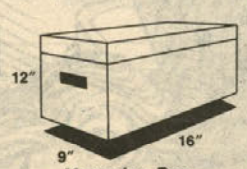

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CBG Customer Service Award

LETTERS
(From Page 6)

of this poster-making school of comic-book art.

And Image, the vehicle for all this so-called talent, is the wave of the future? Of the lot, only Marc Silvestri is still storyteller enough to narrate a tale with sequential visuals that enhance the story as well as advance it. (Although I'm speaking here only from the evidence of *Wolverine,* which is written by Larry Hama, who doubtless has a beneficial effect on the artist by giving him a story with a plot; ditto Scott Lobdell with Portacio and, a year or so back, Chris Claremont with Jim Lee on *The Uncanny X-Men.* But take away the writers — boy, I never thought I'd be saying this — and what do you have? *Youngblood.* Young and, typically, self-indulgent.)

Well, why shouldn't Image be the wave of the future? In the future, we'll want to look at poster art because we won't be able to read any more. Comics will therefore fill a need we are merely on the cusp of recognizing.

(Did you ever notice that all the knobs on automobile instrument panels carry symbols suggesting their function instead of words? Think of the implications of this: It is no longer necessary to read in order to operate an automobile. And think of the implications of *that* because it *is* necessary to read in order to *drive* a car anywhere — you might have to decipher a road sign, particularly on an interstate highway, or you'll never get off it. But you don't have to read to get the vehicle in motion: You can convert it immediately from an inert sculpture in steel to a hurtling 4000-pound missile without being able to read the sign that tells you there's a bridge out ahead. The future, gang — the future.)

However, I know I'm being an alarmist. We don't really have much to fear from Image. Creator-owned and operated comics have a record for short histories. I'm not in favor of indentured servitude to corporations when it comes to creative talent, but without the prodding of a corporate business office with its eye fixed unflinchingly on the bottom line, I doubt many artists could meet production schedules of their own volition regularly enough to produce a line of comic books. Look around: Where's *Nexus*? Where's *American Flagg!*?

Cynical I may be, but I doubt we'd have Superman as a national folk figure if Siegel and Shuster hadn't sold him to a corporation. It was in the corporation's best financial interest to keep somebody cranking out Superman issue after issue, regardless of the artistic temperaments of whoever might be working in the bullpen that week. (Yes, there are exceptions. Will Eisner comes immediately to mind. But exceptions are not the rule.)

My bet? I'd be surprised if Image produces more than a dozen titles in total before its creator-owners have found greener pastures or more interesting work elsewhere.

And the craft of storytelling in words and pictures will be better for it.

Yes, a genuine diatribe, a hysterical outpouring.

*[We would note that delays in publication of **Nexus** and **American Flagg!** had little to do with the professionalism or punctuality of the creators of those two titles.*

*For those unfamiliar with his work, Harv is primarily an artist, though he obviously is handy with words as well. He also is the editor of the two-volume **Cartoons of the Roaring '20s**, from Fantagraphics Books.]*

Michael Marts
8 Saratoga Ave.
Bound Brook, N.J. 08805

I work at a comic-book store. Along with that privilege come many exciting circumstances which I am witness to. New issues on Friday. An old collection that was found in someone's attic that has been brought in to us. Intriguing customers with stories that are often more fascinating than the comic-book stories themselves. All of these are wonderful things

(LETTERS, Page 10)

ADVERTISEMENT

Eclipse Shows Oakland Newest Wonder Projects

Con Season Begins In SF Bay Area

Oakland's Sixth Annual Wonder-Con, held April 24-26, opened the summer comics convention circuit with an event graced by numerous Eclipse professionals. "This is the most local of the major summer cons," says publisher Dean Mullaney, "and a chance to relax with a lot of old friends."

"Once again, Wonder-Con has delivered up at least three new talents you'll be seeing from Eclipse in the future," says editor Valarie Jones, who, in the first stages of upcoming motherhood, viewed portfolios from hopeful comics-pros-to-be.

"Fan response to the new Clive Barker projects, *Miracleman*, and our trading cards was overwhelmingly enthusiastic," she notes. "We could have sold a trainload of *True Crime* cards, and people were almost sticky-fingered for *Invasion of the B-Girls* [Jewel Shepard's copiously photo-illustrated look behind the scenes of B-movies]."

Editor Fred Burke took the occasion to introduce his new assistant Sterling Bell to a number of the professionals he works with. "Clive Barker's imagination can't be stopped—and it's going to take more than just one of me to bring its latest fruits to an eager public," he says.

Other Eclipsoids in attendance were warehouse manager Dawn Searcy and back-issue employee Hoytus Rolen, who sold hard-to-find Eclipse products to eager fans; *Miracleman: Apocrypha* writer/father-to-be Fred Schiller; and production manager Rich Powers.

Cat Yronwode was excused from convention duty due to public relations overload. In the week prior to Wonder-Con, the Eclipse editor-in-chief was heard on National Public Radio, *PrimeTime Live*, and *Entertainment Tonight*. "My second run of sweet corn simply had to be planted this weekend," she explained. "I don't care what Mike McGrath [editor of *Organic Gardening* magazine and one-time assistant to Stan Lee] thinks about these new SE hybrids—i still prefer GOLDEN CROSS BANTAM and SILVER QUEEN. I WANT sweet corn with *flavour*, not just sugariness."

THIS IS FIT TO PRINT NUMBER 416: As i sit here typing, a vase full of incredibly lovely hybrid tea roses beside my computer is perfuming the room and people in Los Angeles are shooting and being shot at, beating and being beaten, looting and being looted, swept up in yet another cycle of violence spawned by the institutionalized racism, authoritarianism, and bureaucratic corruption that has marred this supposedly democratic nation since the year it was founded.

It seems like a dream. Here are the roses. There are the broken buildings. Here is the sweet perfume. There are the acrid fires.

It seems like a dream only because i cannot believe that the control-freaks who run this demi-fascist country couldn't see the handwriting on the wall and did not prepare themselves for the eventuality of a jury acquitting the policemen who assaulted Rodney King and the violence that would unleash. Surely it would have been easy enough for George Bush to go on television and radio within minutes of the verdict being read, declaring that he was not satisfied and had asked the Justice Department to undertake its own, Federal indictments in the case.

Surely that would have been easy. And easy as it would have been, it might have saved lives, even if Bush was insincere, even if he was lying, even if he was inwardly gloating that a bunch of white guys who used the kind of overweening force he himself enjoyed displaying in his own little war had gotten off free after beating a black man of the type he hopes will never be allowed to walk in the corridors of power wherein he and his kind dwell.

But he didn't even lie, he didn't even try. He made a meaningless statement and let those who understood the precise intent of its meaninglessness, those whose anger had reached the boiling point, know that he was not willing to sacrifice even one day of lost pay for a white policeman, no, not even if it cost a dozen black lives.

And the Justice Department, which, as we know, serves at the pleasure of the president, preserved its silence until the riots erupted, and preserves it still, as i write this and the riots rage.

The men who run this country are so firmly in control of all that matters (and all that matters is the money, folks) that they are willing to let entire neighborhoods burn to the ground, entire populations perish, entire ecosystems die that they might live their own lives free from want, basking in the knowledge of their power over all who live beneath their heel.

This corruption, this moral sadism, is not content with mere ownership of property. It is the control of human lives that gives the greatest thrill, to those who practice such perversions of morality, and to such men there may be few thrills greater than that of sending fully armed men into battle to die on their behalf. That is the rare thrill George Bush experienced in Kuwait and Iraq, and that is the thrill he and his hierarchical underlings are experiencing in South Central Los Angeles today. By their acts of commission and omission they have created a war-zone and now they watch like smug, complacent gods as the forces they have pitted against each other battle to the death.

No, you can't tell a jury how to vote, but you *can* predict how a virtually enslaved and captive nation will react to a verdict that laughs in the face of their frustration and pain. And you *can* forestall their anger by promising a second attempt at justice before their rage explodes. Or, if you're the kind who likes to see animals suffer in steel traps, who thinks boxing is a noble sport, who believes war helps young men to mature, you can sit back and watch as hell breaks loose in Los Angeles. And that's what George Bush did, god damn his eyes.

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Heading this time by JIMMIE L. ROBINSON.

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Eclipse's Jan Mullaney Gets Gold Record

Michael Bolton's First Album Brings Eclipse Chairman Music Field Honor

When Eclipse Chairman Jan Mullaney produced Michael Bolton's 1983 debut album, entitled *Michael Bolton*, he had no idea that nine years later, the record would go "Gold." Mullaney was given a Gold Album this week for the CBS record.

The album is best known for the video and single "Fool's Game," a light rock smash hit which helped launch Bolton on his way to superstar status.

Bolton's current album, *Time, Love and Tenderness*, has met with even greater sales success, and Mullaney has also received one of a limited number of quadruple platinum placques for the album—a recognition of his involvement in Bolton's career.

Mullaney and mega-star Bolton have been friends since 1975. In the intervening years, they worked together on five albums, including the CBS record which just went "Gold."

In the late 1970s and early 1980s Mullaney and Bolton were part of a Polydor recording act called Blackjack, which also included Bruce Kulick (now in Kiss), Jimmy Haslip (currently with the Yellowjackets), and Sandy Genaro (who has played drums for Joan Jett and Cyndi Lauper).

"I introduced Michael to his current manager," says Mullaney," and he has always remained grateful for that, for me setting that up. Right now, he has me in the studio producing two acts currently signed to his production company."

Throughout Eclipse's almost fifteen-year publishing history, Mullaney has remained active in the music business. "This helps to further contacts Eclipse can make in the entertainment field," he says, "extending our range of possibilities in both comics and trading cards."

In addition to record-producing, Mullaney is in several bands, including the Memphis Soul Revue, a nine-piece band which focuses on Motown and R&B.

PAGE 9

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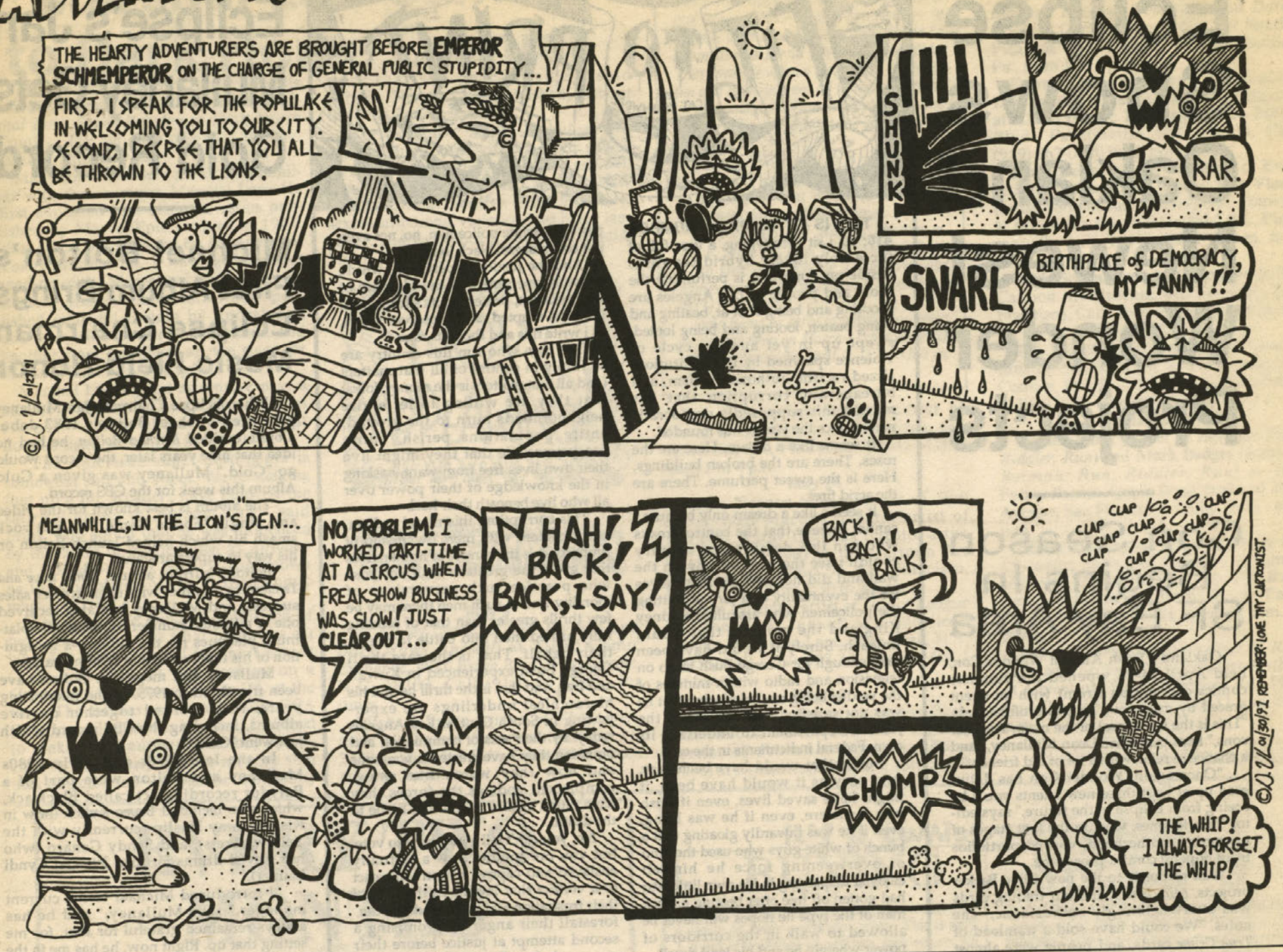
ADVENTURE!

By Dan Vebber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LETTERS
(From Page 8)

that someone like me could encounter at a comic-book store.

Sometimes, though, I discover things that are not so wonderful. A slow week of sales. Disappointing the customers with news that a certain independent is late again. Or the worst-case scenario of all, learning that one of our loyal customers has been laid off from work as a result of our infamous economy.

I am reminded of an instance a few days ago that took place at our store. One of the aforementioned jobless customers was rummaging through the 25¢ boxes. I felt bad, knowing I had a job that could sustain my hobby of collecting comics (as well as other expenses) and he did not. Just then, one of our "high-roller" customers waltzed in and began asking prices for Golden Age *World's Finest*s and Timely *Human Torch*es.

I stood behind the counter, taking all of this in. Seeing a man willing to pay more than a hundred bucks for a comic book while only 15 feet away was another man probably able to get $3 worth, no more. I began to feel sorry for the poorer man again, but then I realized something.

When the rich man purchased two Golden Age beauties and walked out of the store, he seemed to have an indifferent attitude about him; he was very businesslike. It was as if his new possessions brought him no joy. Just another piece of gold in the treasure chest.

But when the other man came to the register with his purchases, he wasn't ashamed of or embarrassed by his social status. Instead, he was delighted at the fact that he had found 11 beat-up issues that were needed in his collection. When he turned to exit, he had a smile on his face and a friendly aura surrounded him. And, suddenly, I didn't feel so bad.

Where was the difference? One man left happy. One man seemed not to care. Both left with a few comics. What is the lesson to be learned here? That money can't buy happiness? Or that beauty is in the eye of the beholder? Whatever the lesson is, one can be sure that the essence of a comic book can take many forms: an investment, a source of entertainment, or an acquired piece for one's collection. Whichever type it is, it is always a treasure to the one that yields it. In whatever way brings that person the most happiness.

Craig Shutt
3833 N. Tripp Ave.
Chicago, Ill. 60641

Thanks for running my Silver Age quiz. I hope everyone enjoyed taking it as much as I enjoyed researching it.

Reading the results, I noticed that two problems crept into the finished version, both my fault.

First, a dropped phrase in my final draft confused the lives and times of Steve Trevor in question #7 and misstated when he died. He actually died in issue #180, which *is* the issue after Wonder Woman began her new, misguided career in issue #179. It was in issue #223 that he got well again. Some readers may have wondered why I said, in essence, that issue #179 was followed by issue #223.

I admit that Steve seldom could tell whether he was coming or going, but even he knew when he was dead. If only for a bit.

Second, the illustration I chose for my Hawkman question (#12) actually gave the answer away. I just want to assure everyone that I knew that it did when I sent it. I had masked out the giveaway lines, but between me and the printed page it showed up again.

I should have known that would happen after years of dealing with printers who have often found ways to make things appear on (and disappear from) pages. I'll be more careful next time (if there is a next time, after this!).

Good thing it happened with a question to which everyone in the entire universe alrady knew the right answer. In fact, I'm sure everyone knew the sources for the three other references in that question too, even D. Didn't they?

As long as I'm writing, here's a little item I found in the Chicago *Tribune* on Friday, April 10, 1992. It was in an article summarizing "Some promising — and absurd — sitcom pilots waiting in the wings:"

"*Bob*. Bob Newhart returns to TV in a series written and directed by the off-camera lineup at *Cheers*. Newhart plays the creator of a comic-book hero called Mad Dog."

Yep, sounds pretty absurd to me.

[The reason "Wheet! Wheet!" got back into the illustration is that your photocopies were too dark to reproduce well and we made another copy (directly from another copy of the comic book) to try for better reproduction. Several of the illustrations with your article were redone by us. Our photocopies did not reproduce very well, either — ironically because our new printer is too good! — and we are still working on the problem.

The producers of ***Bob*** *may expect to hear from DC (publisher of* ***Wild Dog****) and Eclipse (publisher of* ***Mad Dogs****).*

We've been told that the comic-book art "drawn by" Bob Newhart actually will be drawn by Paul Power, who also will appear on the show as a fellow cartoonist.

We are ***really*** *looking forward to this series; our ongoing admiration for Newhart and the team he gathers about him is coupled with our enthusiasm at the idea of bringing comic books to national attention.]*

Edward McArdle
12 Waverley Ave.
Ivanhoe, Victoria 3079
Australia

Perhaps Valiant's giving away of *Unity* #0 wil turn out to be one of the great marketing ploys! My comics dealer, Alternate Worlds, with shops in Windsor and Camberwell in Melbourne (they savaged me for not mentioning their name in a previous letter) are giving away a copy to each one who orders the complete set of issues for the month — so I did.

I never bothered to whip out the coupons required to get *Magnus* #0, because it was too much trouble and would require damage to my comics.

(LETTERS, Page 12)

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LETTERS
(From Page 10)

On the subject of promotions, is anyone else annoyed that *Advance Comics* has stepped into the field? I get it so I can see what to order. I don't want to have to pay extra for cards or holograms I don't want. I can avoid comics, but I need to buy this.

I may be a minute minority, but I would like to say that I never buy comics with The Punisher in them. I was buying *Silver Surfer* until a Punisher clone was introduced. I didn't buy that issue and I haven't bothered to buy one since, having broken the continuity. On the same theme, I dropped all my regular titles involved in the recent Galactic Storm, although I probably will pick up at least some of them again afterwards.

A minor complaint: Please, writers, don't adopt the habit of putting "Not!" on sentences. I gather this is a fad in America because of a film, but I would assume it would not last long.

In response to Coninuity's pleading, I bought and read the first four issues of *Cyber-Rad*. They are beautifully drawn, like all of Continuity's products, but there is no character that you become involved with — a problem with a lot of comics that seem good, but don't last.

If the plot is really good, that can replace characterization, but it has to be very good. An example, for me, was *Dune*. When I read it I had that sensation one sometimes gets of reading a great novel. But the success of the novel was in creating a truly alien world and, as a corollary, the characters remained alien to me. They didn't have human problems, and although I was overwhelmed by the book I never had any impulse to read any of the other *Dune* novels.

I like the Pages o' News, and I find it very interesting to read the occasional Obituary pages. Often someone dies that I thought died years ago!

As an aside, in one of our newspapers a few years ago there was an article about the tragic fates which had overcome a lot of the actors from *Lost in Space*. I found this surprising, as I believed (correctly) that they were all still alive at the time. On reading about the tragic suicide of Bill Mumy, I realized the writer had managed to confuse him with Paul Muni!

Have you noticed that the first address for ***CBG*** gives the ZIP Code 54990, and all the others are 54945. I assume the latter is correct.

*[Putting the phrase "Not!" after something originated with a sketch on **Saturday Night Live** in 1976 in which Laraine Newman, playing a total nerd at a nerdy slumber party, used it to demonstrate her nerdiness. It later was used in another **SNL** skit in 1978 by Bill Murray, playing a total geek, for the same purpose. It is used today by nerds who (wrongly) think using it will make them look like they are not nerds. It is also widely used by people who were born with no sense of humor but who think that, because people laugh when someone says it on TV, it must be funny. They are the kin of people who used to say "Dy-no-mite!" and "Kiss mah grits!" and "Sorry about that, Chief" for the same reason.*

Actually, the correct ZIP Code for Krause Publications is 54990. The ZIP Code for Iola, where Krause is located, is 54945. Iola has a population of about 1000. Krause gets and sends so much mail that it has its own ZIP Code — but the mail all goes through the Iola Post Office, our postage is paid there, and the Postmaster works there.

And, just because some people can misread anything, let us emphatically state that Bill Mumy is alive, well, and living happily with his wife (actress Eileen Davis) and son (Seth).]

Chuck Sutton
2450 Central Ave. SW
Wyoming, Mich. 49509

I am writing to explain my choice for favorite writer. The vote for Name Withheld is a bit tongue-in-cheek; however, his one letter in ***CBG*** probably had more effect on comics than most comics. The writer was part of the artist-writer phenomenon that dominated comics in the last year. The letter raised issues that were discussed in this magazine and at conventions long afterward.

A good writer raises and responds to issues in an intelligent manner and causes people to think. For one letter, Name Withheld did that.

I am not saying I agree with what the writer said, just that he said it well. If only most artist-writers could write that well in comics.

[Come on, Chuck, 'fess up: You just want to see who comes forth to accept the award.]

Jay Adams Highfield
1024 Beechwood Ln.
Vestal, N.Y. 13850

Inspired by my past success at being published in ***CBG***, I once again put pen to paper to honor comicdom's best source of information.

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You're changing your look
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Without you our minds we would lose
The others all lack the style you use
Somehow it won't be the same if my fingers aren't black

Comics in Your Future, But I Digress, and **Law Is a Ass**
All contained in a magazine with real class.

Well, it's not Keats or Shelley, but it gets the job done. Happy New Format to everyone at ***Comics Buyer's Guide***.

[Thanks, Jay. Um, not to pick nits or anything, but shouldn't something have rhymed with "black"?]

J.S. Long
707 Pike St.
Waynesville, Mo. 65583

I read something in the newspaper this morning that may have escaped most comics readers (being a conservative breed of Democrat, I watch those conservative columnists the St. Louis *Post-Dispatch* carries). George Will had some comments by French "intellectuals" on the opening of Euro-Disneyland that hit home.

Will quotes, "French intellectuals are calling Euro Disneyland 'a cultural Chernobyl,' 'a terrifying giant's step toward world homogenization,' and 'a horror made of cardboard, plastic, and appalling colors, a construction of hardened chewing gum and idiotic folklore taken straight out of comic books written for obese Americans.' " Will then completes his column by saying that conservatives are on the rise in Europe and that the same intellectuals are the ones behind the Euro-homogenization of the border-free Europe.

I found it interesting that this unnamed intellectual eveidently believes that such tales as *Pinocchio* (Italian), *The Little Mermaid* (Danish), *Robin Hood* (English), *The Aristocats* (set in France), *Oliver and Company* (Dickens), *The Jungle Book* (Kipling), and *Peter Pan* (Sir James Barrie) are "comic books written for obese Americans." This is not to mention the old European fairy tales of *Snow White, Sleeping Beauty*, and *Beauty and the Beast*. Disneyana are set almost exlusively to European themes and European locales with the exceptions of late including *DuckTales, Darkwing Duck*, etc. In fact, the only Disney animated film set in America I can think of is *Dumbo*. (Someone will correct me if I'm wrong.)

Chief among the French intellectuals leading the charge against Euro-Disneyland and the man who coined the phrase "cultural Chernobyl" is Jean Edernalier, an author who is chiefly known for his books and, when those fell in sales, was suspected of kidnapping himself for the publicity. And for the record, Edernalier himself is no lightweight either, easily tipping the scales at 100kg (220 lbs). Obese Americans, indeed. *Trop fort bier et frites pour toi, monsieur?*

Anyway, the point of this is to say that a Europe that can produce Tintin, Lt. Blueberry and other works of Moebius, and have comic books respected as serious reading matter can

(LETTERS, Page 14)

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ALL MAY COVERS BY FRANK MILLER

LETTERS
(From Page 12)

still produce vile, vituperous "intellectuals" capable of not knowing their authors and using "comic books" as an epithet. The "Know-Nothings" are everywhere. Consider them the speed bumps of life, life's little challenges to overcome, or consider them not at all as you please.

*[Ah, yes, the French. Aren't they the ones who keep taking ideas from the Americans and getting them wrong? Things like hamburgers (we are told by returning travelers that we should **never** eat a French "hamburger") and revolutions (the French Revolution, inspired by the American Revolution, is one of history's most infamous bloodbaths and proof positive that multiple wrongs do not make a right)?*

Personally, we are delighted that the French Disneyland will require that its employees violate French custom by being polite to tourists — even obese Americans wearing Mouse ears.]

Sam Kovach
2301 Goodson St.
Hamtramck, Mich. 48212

Thank you very much for including the Walt Kelly story "Hickory and Dickory Help the Easter Bunny." I received the new-format ***CBG*** and enjoy it very much. It is a convenient size for storage and future reference.

Is it possible to include within future issues of ***Comics Buyer's Guide*** hints and tips for aspiring future comic-book artists and writers? A regular feature page just devoted to helping and inspiring individuals to create comic art in the footsteps of the giants: Barks, Kelly, Kirby, Foster, Raymond, Caniff, and others. A kind of look-see at the approaches, goals, and aspirations of the comics greats. Maybe subject matter, story telling, continuity, artistic drawing, and writing styles, and philosophies of comic creators.

It could have profiles and interviews regarding materials and methods employed by artists and writers past and present. Examples of the classic comic artists and writers works could be compared and described for further study.

[Giving credit where due, it was Sam's timely reminder that inspired us to dig out and publish the Kelly Easter story.

Maggie already spent some time in Oakland discussing with a freelancer a project to provide some of this sort of information. Anyone want to contribute?]

Terry Beatty

The new ***CBG*** format is pretty nifty, but I have to say it makes it harder for those households in which ***CBG*** is shared. I can no longer read one section of the paper while my wife reads the other. Does this mean we need two subscriptions now?

I think I may have a solution to the Bruce Lawrence-Lee Hester debate over the availability of low-demand back issues in comic shops. Lawrence suggested shops let customers use a bulletin board to buy, sell, or trade back issues with each other — Lee points out that shop owners can't afford to turn that sort of space over to a non-paying venture.

Well, how about this? Why not keep a three-ring binder at (or behind) the counter, in which regular customers of a shop can — for a nominal fee (say, a quarter a page) — list the comics they would like to buy, sell, or trade. Since some shops don't want to bother carrying a wide range of back issues anyway, this shouldn't cut into the shops' business — but it would put some extra money into the pockets of some of their customers — customers who could then use the dough to buy some big-ticket item from the shop that they otherwise could not afford. The shop, in the meantime, would be building all sorts of good will and loyalty with their clientele, while the fans could get (or get rid of) the comics they do (or don't) want.

Marc Hansen

This is in regards to Don's review of *Ralph Snart Adventures* in ***CBG*** #964. Please explain to me the meaning of "bigfoot" humor, and I refer to your statement: "The art is still of the bigfoot variety, with humor to match." Also, please explain: "*Ralph Snart Adventures* is starting to show its age."

What in the world does that mean? You make it sound like my work is the bell-bottom jeans of the comic-book industry. Does the book need revamping? Am I "out," Don? Is *Ralph Snart* just the same old, same old? You used to think *Ralph Snart* was "*very* funny" and a "guilty pleasure." You even gave the series an A-minus.

Have your standards risen while my talents have only reached a plateau of mediocrity? Do you have something against "bigfoot" artists in general or just myself in particular?

Obviously you're not *Ralph Snart*'s target audience, but I feel slighted by your brush-over review. You aired more about your dislike for "umptyeth volumes" and poly-bagging the book with a trading card than you did with the merits of the comic book itself. Perhaps you saw no merits.

You found it to be funny yet crude. Could you expand on that? You generalized the book, and essentially my work as a whole, as "bigfoot." Should I shrink the size of the feet of the cartoon characters I draw? Should I work on drawing only realistic, skin-tight-clad heroic figures?

Don, I don't ask for much. Please give me a serious answer to my "bigfoot" malady.

*[The term "bigfoot comics" is an honorable and non-pejorative term. It refers to comic strips (and comic books) in which the characters are drawn with exaggerated noses, facial expressions, and appendages — including, but not limited to, big feet. Examples include the comics of Bob Weber (**Moose Miller**), Jerry Dumas (**Sam and Silo, Sam's Strip**), and many others. It's the comics equivalent of Abbott and Costello routines, which had their origins in baggy-pants burlesque routines. On stage and in movies, it's "baggy-pants humor"; in comics, it's "bigfoot comics." Your **Ralph Snart Adventures** work certainly qualifies as "bigfoot."*

No insult was implied or intended.

*As for why Don has cooled somewhat toward **Ralph**, it's the old joke about "Monday you liked beans. Tuesday you liked beans. Wednesday you liked beans. Now, all of a sudden, Thursday you don't like beans." Enough is sufficient.*

*Marc, your work for Disney took another direction; it showed growth and an ability to do different things. With **Doctor Gorpon** for Eternity and with your latest **Ralph Snart** series, you are plowing ground you already plowed years ago. Don felt — and feels — that he'd like to see you move on to something new.]*

John Holland

I'm not sure what age I was. It was probably around 8, 9, maybe 10. Before that, I remember my favorite books were two different series: one about Freddy the Pig and the other about two kids who traveled around the world and had adventures. (Does anyone know the name of these books? All I know it wasn't anything like the Hardy Boys.) And then, like so many other kids around that age, I found the books in the library with the little rocketships on the spine. Discovering science fiction was like finding a small slice of heaven.

One of the first writers I discovered with the rocket ship on the spines was Isaac Asimov. I've read where a lot of kids first discovered science fiction by picking up a Robert Heinlein juvenile. We must have had a strange librarian, because I don't remember any of Heinlein's juveniles or even his adult novels in the school library. I skipped Heinlein when I started my science-fiction reading. In fact, it was not until years later, when I was in high school, that I picked up my first Heinlein.

I have Asimov to thank for introducing me to a world of wonders beyond the imagination. I have Asimov to thank for making me realize that a book can be entertaining and still make me think. I have Asimov to thank for years of reading pleasure.

I don't remember what my first Asimov story or book was. Probably *Nightfall and Other Stories*. A few years later, when I was making enough money from mowing yards and other odd jobs, I remember an Asimov book was one of the first books I bought. Of course, they were paperbacks. They sold for $1.50; I remember the two volumes of *The Early Asimov* selling for $1.75 a book. I thought that was a lot of money then. But those books were worth every penny I sweated over pushing a lawn mower to collect.

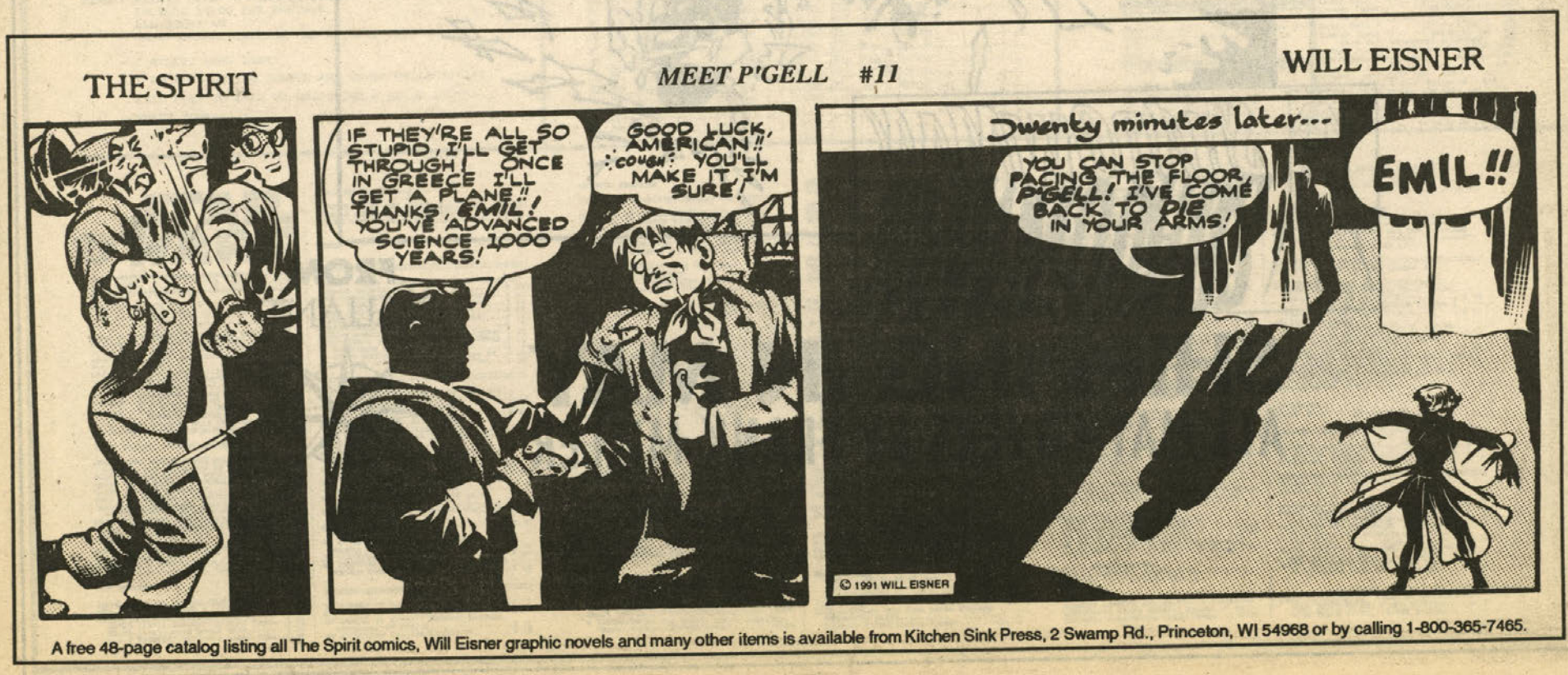
When I started the collection of books that probably now number close to 5000 I started it with two writers: Isaac Asimov and Harlan Ellison. These two men have given me countless hours of reading enjoyment and, more, they have helped shape me into the man I now am. (So that's whom to blame, you say. Sorry, can't keep a little levity out of these proceedings.)

I'm sorry to say that about five years ago I gave up reading science fiction. Why, I don't know. Maybe I had found myself too immersed within its worlds to the exclusion of almost any other type of reading. And that wasn't good. Neither was giving up on it completely, but the pendulum swung back too far to the other side. The only writer I continued to read whom I had started with was Harlan Ellison and he isn't a science-fiction writer. So I missed out when Dr. Asimov returned to writing science fiction in a more active role.

Still, I'm not a complete fool and gradually I returned to reading science fiction. Some of the first books I came back to were Orson Scott Card's "Ender" books. And then I went to my old favorite, Asimov. He had added a few new books to his Foundation series. I'm still blown away by the ending of *Foundation and Earth*. I'm not going to say a word about it here and spoil someone else's enjoyment as they, like me, gasp in disbelief at the ending.

I'm not going to list my favorite Asimov books or stories; they're too numer-

(LETTERS, Page 16)


THE SPIRIT
MEET P'GELL #11
WILL EISNER
IF THEY'RE ALL SO STUPID, I'LL GET THROUGH! ONCE IN GREECE I'LL GET A PLANE!! THANKS, EMIL! YOU'VE ADVANCED SCIENCE 1000 YEARS!
GOOD LUCK, AMERICAN!! COUGH! YOU'LL MAKE IT, I'M SURE!
Twenty minutes later---
YOU CAN STOP PACING THE FLOOR, P'GELL! I'VE COME BACK TO DIE IN YOUR ARMS!
EMIL!!
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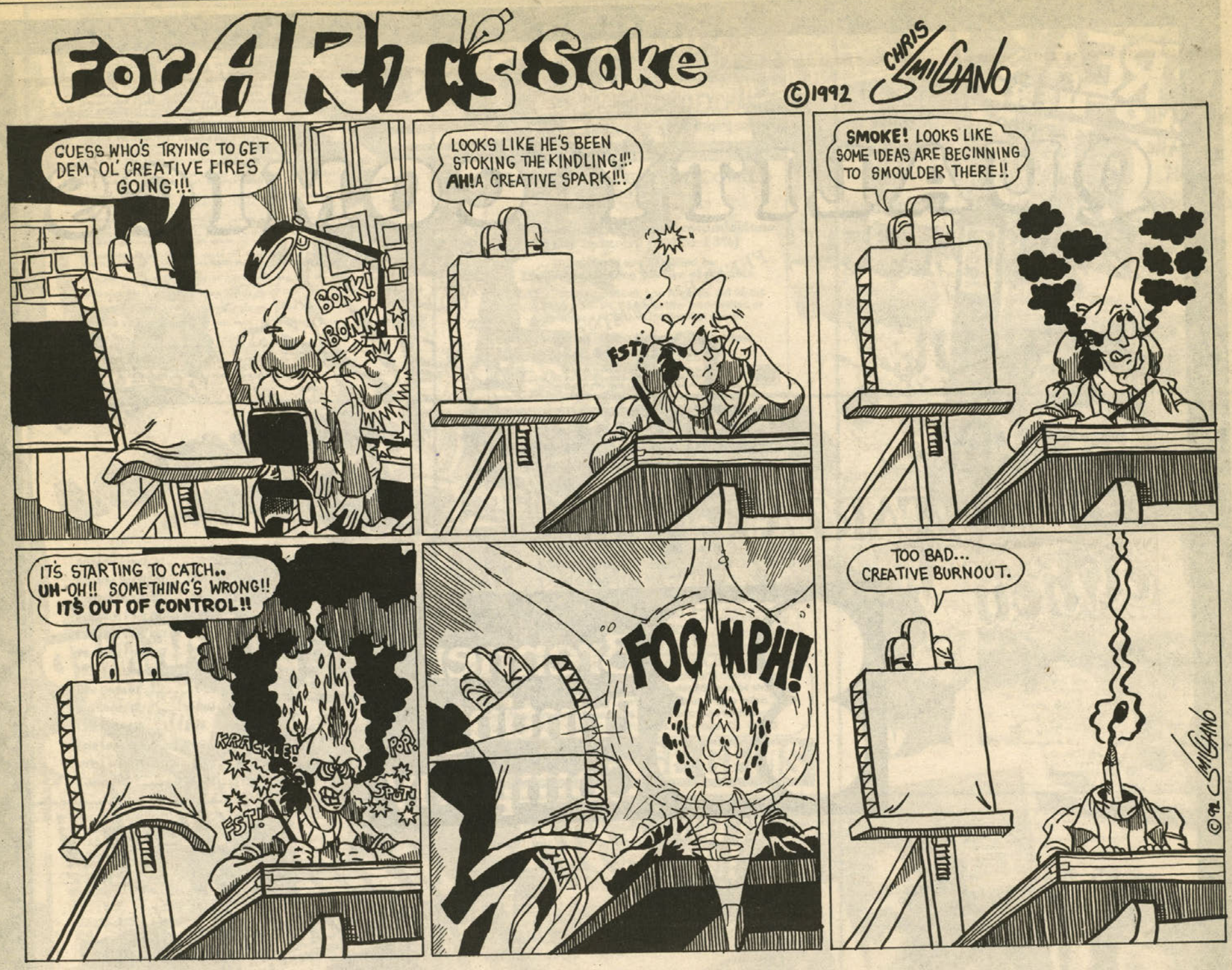
For ART'S Sake
©1992 CHRIS SMILIANO
GUESS WHO'S TRYING TO GET DEM OL' CREATIVE FIRES GOING!!!
BONK! BONK!
LOOKS LIKE HE'S BEEN STOKING THE KINDLING!!! AH! A CREATIVE SPARK!!!
FST!
SMOKE! LOOKS LIKE SOME IDEAS ARE BEGINNING TO SMOULDER THERE!!
IT'S STARTING TO CATCH.. UH-OH!! SOMETHING'S WRONG!! IT'S OUT OF CONTROL!!
KRRACKLE!
POP!
SPOTN
FST!
FOOMPH!
TOO BAD... CREATIVE BURNOUT.
©92 SMILIANO

LETTERS
(From Page 14)

ous, and this letter is getting more than long enough already. Besides his fiction there's all his books that help to explain the world and everything in it. Reading every book Asimov wrote would make a person a lot smarter than when he started out.

In this age, heroes are hard to find. When you find someone to place your faith in, it is hard not to be disappointed in your hero. It's not necessarily their fault; heroes are human, too. But one man who has never let me down and has been a hero to me is Isaac Asimov.

Since his death he has been on my mind a lot. I didn't realize he was that sick until he missed that 400th column for *The Magazine of Fantasy and Science Fiction*. He will be missed there and elsewhere. The world has lost a true man of greatness.

There words aren't enough, they never are when someone dies, but they're all I have. Goodbye, Dr. Asimov.

*[The son of friends of ours was flunking physics until he read **Asimov on Physics**. Asimov had a genius for explaining difficult concepts in easy-to-understand terms. After reading the book, the son became an "A" student. His case is not unique.]*

Jesse Groth

Since you aksed for input on the new format (#964), just thought I'd drop you a quick note.

On delivery: I started subscribing in February 1987 (started reading/buying it in May 1986) and usually received my copies on Friday, occasionally on Saturday, rarely on Monday or Tuesday. When you switched printers, my copy came no earlier than Monday — if it arrived at all.

Of the two new format issues to date, #963 showed up last Wednesday (April 22); #964 arrived today (Monday).

The big problem I've noticed with the new format is the beating both copies took through the mail. I'm afraid that one week, especially with the single staple putting what appears to be unusual stress on it, the cover sheet will come off at some point through the postal system, and I'll have to bother the Circulation Department yet again for a replacement copy.

I let my subscription to *Toy Shop* run out a couple of years ago and so don't know if their current format is the same as the original, but that cover system seemed to give those issues greater stability and protection. (I've also heard a similar cover concern from a fellow reader with whom I correspond.)

Also just noticed the issue numbering on each page. I recall the letter suggesting it, and I'm glad to see the idea was workable.

Though I don't believe this to be true, I wonder if you're going to run into a perception from some readers that the reduction in size equals a reduction in material. I make up an informal index of each issue and have found both formats to be compatible in content, so I bring this question up only out of curiosity.

In closing, I just want to thank you for all the fun I've had with ***CBG*** in the past, and (as my subscription runs through May 1994) I'm looking forward to even more.

[We are still working to upgrade the product. After the second issue in the new format came out, we and the printer doubled efforts to get better paper. We are still upgrading. And the editors have been using some sneaky tricks to increase the wordage in the new format.

The single staple, however, is a problem. It's too complex to explain here (that is, the editor writing this doesn't understand it), but that, too, is being worked upon.]

Stephen W. Combs

I need to make a comic-book reading recommendation. If you've ever wondered what power the comic-book medium can have in a super-hero genre, you must read *Harbinger* #7. Maybe I'm easy and I let this sort of stuff get to me, but a member of the team dies in issue #6, and the seventh issue is a sensitive and realistic portrayal of the consequences, and, in my opinion, a must-read. I won't spill any of the details, other than to say that it is not at all like some annual Big Mutant deal where a team member dies in the Marvel Universe. Don't expect a panel or two of forced emotion that leads into a fight scene. This is much closer to *Watchmen* than *X-Men*.

Jim Shooter has struck out on his own and created an amazing bunch of well-written, gorgeous comics. They haave a strong, clean, consistent art style that is exciting and brought to life by a brilliant color process. There are characters with personalities and motivations that grow and change. Do yourself a favor and try a couple. Yes, you'll pay twice as much as a typical Marvel, but, geez, when you see what you get!

[Actually, not quite twice as much. The lowest price (perhaps not the "typical" price) on a Marvel comic book is $1.25, with an increasing number of higher-priced "special" issues. The usual price on Valiant comics is $2.25.]

Brien Lee
2742 North Prospect Ave.
Milwaukee, Wis. 53211

The fact that I even bother to buy a publication like ***Comics Buyer's Guide*** is due to Captain George Henderson. The 5000 comics in my attic, the old movie posters, the hundreds of fanzines, and warm memories of Toronto in August 1971 are all due to Captain George Henderson.

1971: I always loved comics but hadn't bought

(LETTERS, Page 18)

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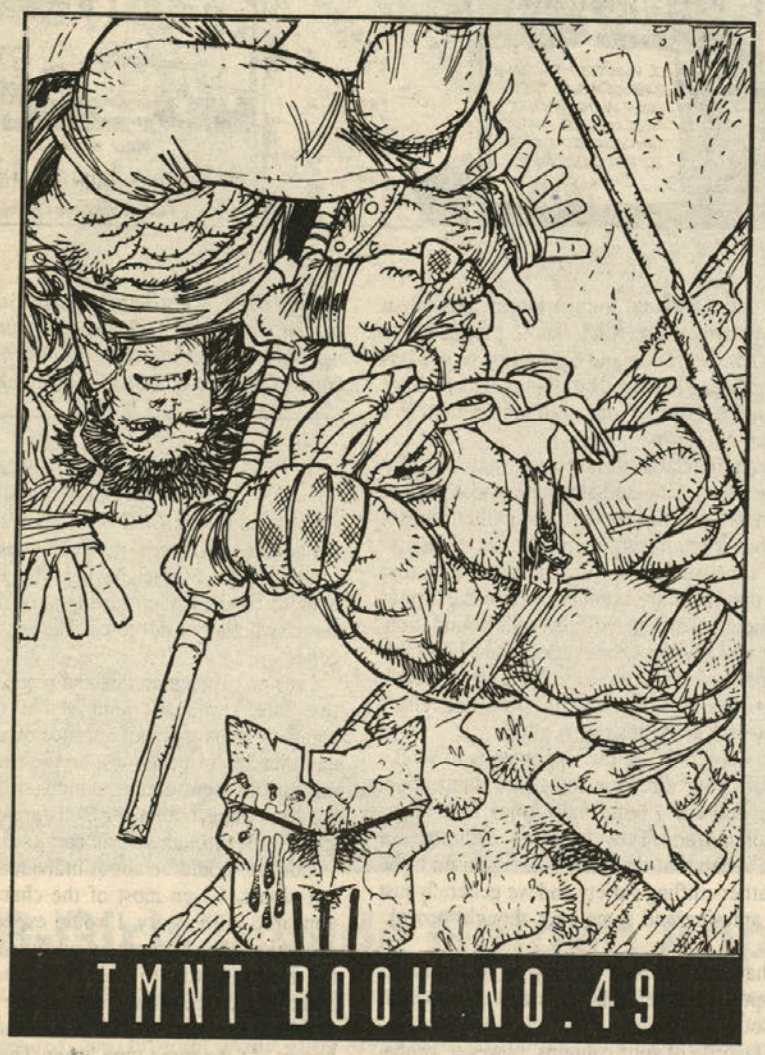

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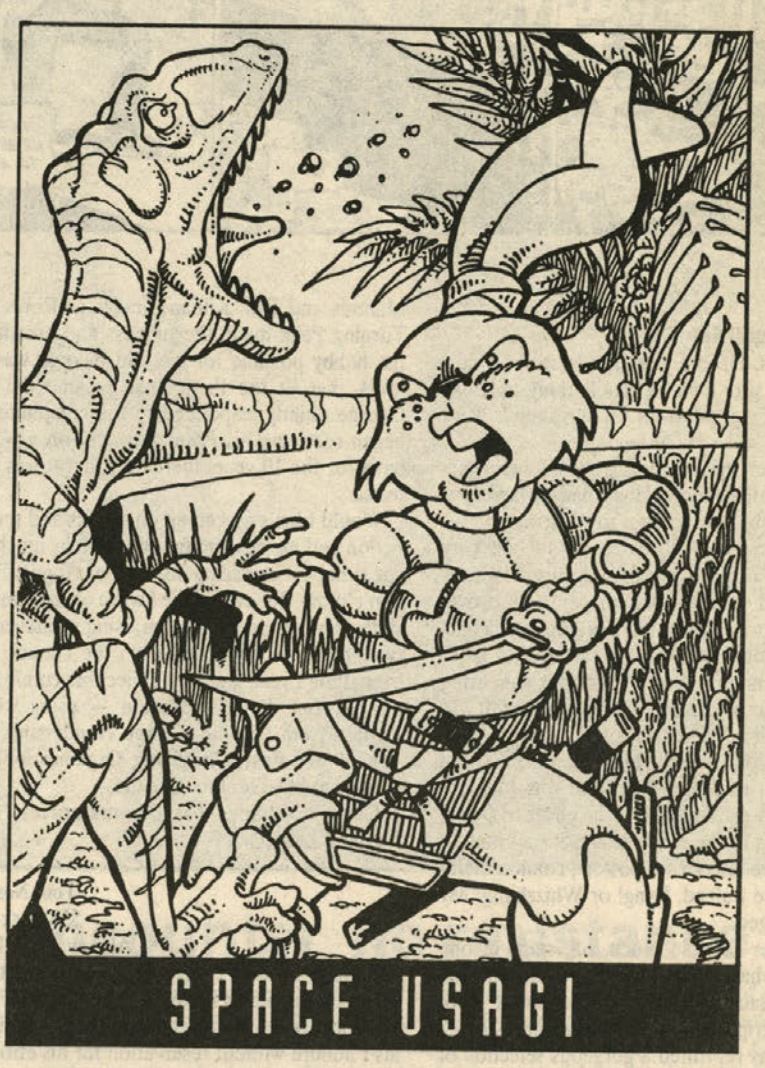

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Wolff & Byrd, Counselors of the Macabre

By Batton Lash

THEY SAY IT NEVER RAINS IN SOUTHERN CALIFORNIA...
DON'T YOU BELIEVE IT...
MY ONLY SHELTER LOOMED BEFORE ME. DO I RETURN TO MY ABOMINABLE ABODE WHICH HAS MADE MY LIFE A LIVING HELL?
YES..
0366 © 1990 BATTON LASH
ALTHOUGH MY EVERY FIBER WANTS TO TURN AND RUN SCREAMING INTO THE NIGHT, I AM COMPELLED TO STAY...
...FOR I STILL HAVE PAYMENTS TO MAKE...
IT WAS A SAD LITTLE WISH OF MINE THAT THEY WOULD BE GONE--BUT THE GHOSTS LINGER...TO HAUNT AND TO TAUNT..
SLAM
I WAS TOLD I HOLD THE KEY FOR THE LOCK WHICH WOULD RELEASE ME FROM THIS CURSED FATE.. BUT I CAN'T FIND THE LOCK!!
NOW I'M RUNNING OUT OF TIME...EVERYTHING I HOLD DEAR WILL BE TAKEN FROM ME--IF I DON'T TAKE CARE OF THIS!!!
EPIC TRAFFIC CITATION
TRAFFIC CITATION
OTHER MEN WOULD'VE BEEN DRIVEN MAD BY NOW-- ME? I JUST HAVE TO DRIVE. THERE'S A LAW FIRM THAT MIGHT HELP ME--AND THOSE LAWYERS MAY BE MY ONLY HOPE, FOR I DON'T KNOW HOW MUCH LONGER I CAN HOLD OUT...
HEE HEE HEE HAHA
...ESPECIALLY WITH GAS AT $1.45 A GALLON!
WOOOOOOOOOOOOOO
THUMP CLANK RATTLE
THUMP RATTLE
THUMP
Next Week:
THE ROLLING HAUNTED HOUSE
(FASTEN YOUR SAFETY BELTS!)

LETTERS

(From Page 16)

many in years. Having just graduated from college, I wasn't sure it was a "cool" thing to do – especially DC's or Marvels. Undergrounds were hot, but I was still a kid at heart.

That summer, my wife Barbara and I were married, and we honeymooned in Canada. Married in New Jersey (but relocating to Wisconsin), we plotted a Niagara Falls-Toronto-Quebec City itinerary. We hopped in our Mercury Montego with a brand new 8-track player and drove. Niagara Falls was a drag, but Toronto was magic. We did the touristy things – castles and landmarks and restaurants and all that. But wandering around one day, we found Markham Street. It was mostly art galleries and cafes (and a crazy department store on one corner), but across from where we had lunch in an outdoor cafe was Memory Lane. Why'd we go in there? The cover of *Detective* #1. It was in the window, and it's a grabber. But there were also movie posters, comics, memorabilia. In we walked. Bang! or Whizzbang! My life was changed.

I had never seen so much, uh, *stuff*, in one place. But what really turned me on was the reprints – black and white, on newsprint – of old comics, strips, and more. In *Captain George's Whizzbang* was reprinted a gorgeous selection of Virgil Finlay paintings from the old pulps. I hadn't known what a pulp was and I certainly didn't know who Virgil Finlay was. In his various 'zines George was offering a compendium – a starting library of knowledge – on movies, comics, pulps, fiction, serials, strips.

I spent about $20 – a lot for us then. I read all night (this was a honeymoon?), and the next day we went back and bought movie posters – including a one-sheet *Hard Day's Night*, a bunch of older lobby cards, and more *Whizzbang*s, *Comic World*s, and *Penny Dreadful*s.

Don Hutchison wrote in his obit of Captain George that he could be friendly one day, irascible the next. I sensed that in my two trips to Memory Lane. On the first day he was a charmer. He worked us and kindled our interest and enthusiasm like a sideshow barker works the marks. We left high as a kite. He was real low the next day, cordial, but not the same guy. It never bothered me. He was genuine.

I remember asking him about the reprints in *Captain George Presents* and *Comic World*. I was impressed that he had gone to the bother to do so many issues with so much care. He accepted the compliment, then quietly advised us that, if we liked them, we should get as many as we could, since they might not be around much longer. We did, and as Don Hutchison points out, sadly, that was not just sales talk.

I later filled out my collection through the mail and, in one letter to George, thanked him for his help in getting me started in fandom. Places in Milwaukee like The Good Old Days (with Dale Manesis and Ron Killian) and later Ron's own Turning Page made the fullness and breadth of the hobby possible for me, but George was the spark that lit the flame that became the fire. George quietly responded to the compliment: I began receiving his *Penny Dreadful* on a weekly basis for the 10 years thereafter that it was published.

Would I have picked up on comics and science fiction and movies and fandom with as much fervor if not for our happenstance of August '71? I don't know. But every time I write or storyboard a slide show or videotape, I'm using whatever storytelling sense I gleaned from the comics. And every time I read a new or collectible comic book just for fun, I'm a kid again – using what I learned from Captain George Henderson, Captain of the Vast Whizzbang Organization, 594 Markham St., Toronto, Canada.

Captain, thanks for the memories, from Memory Lane.

Tom Nespeco
558 Park Ave.
Albany,. NY. 12208

Though he didn't have nearly as dramatic an effect on my life as he did for the father of Faye Perozich, James Randi is one of the few individuals I admire without reservation for his efforts to expose frauds and fight ignorance. To anyone who doubts whether James Randi deserves a contribution, I urge you to read *Flim-Flam* or *The Faith Healers.* These are fascinating, illuminating works, and Randi's writing flows with a wondrous mix of humor and horror, as he documents the cunning and (pardon me for being at a loss for words) scumminess of charlatans the world over. Then send him a check.

With that off my chest, I have a question for you. A couple of weeks ago you printed a brief article on an interview with Harvey Pekar that appeared in *Cleveland Edition.* As a longtime fan of *American Splendor,* I'm interested in obtaining a copy of this issue. I checked my local library, but none of its directories listed *Cleveland Edition.* Could you print the address of the magazine, so I can write it directly?

[It's ***The Cleveland Edition****, Cleveland Publishing Inc., 390 The Arcade, 401 Euclid Ave., Cleveland, Ohio 44114. Subscriptions are $12 for 6 months, $20 for one year.]*

Hollie and Annie Buchanan
407 Water St.
Philipsburg, Pa. 16866

I wanted to write a quick letter in response to your response to Rod Underhill (***CBG*** #959) about lawyers and Tony Isabella's column (which is great, by the way): Specifically, that you have a friend who was victimized by a lawyer and was unable to get recompense or satisfaction through the American Bar Association. I have seen on a couple of late night samplings of TV shows a commercial for a national foundation, or possibly a benificent arm of the ABA, whose purpose is to provide compensation and counseling to persons who have been victimized by lawyers. The number listed was a toll-free one, but unfortunately I didn't write it down.

The commercial itself involved a touching dialogue between a tie-and-suit type and a farmer type, wherein the tie is making sympathetic noises about the farmer having been done out of his savings or some such by an unscrupulous Esq. and adding that there are avenues open to the farmer for compensation: specifically, this foundation, whose name I simply cannot remember. I do apologize for not being able to provide more detail, but perhaps this will joggle someone else's memory with more positive results.

I also wanted to use this opportunity to send a few kudos your direction for a fine publication. My husband and I both really enjoy Bob Ingersoll's column and Tony Isabella's, although we weren't aware that the latter was supposed to be of a feather-ruffling variety and we generally just find it amusing and sometimes thought-provoking.

We have missed *Miss Conduct* in recent issues and hope that "she" will make a return to your pages soon.

Our favorite of your columns, however, probably has to be Peter David's. He is universally witty and always on-target with his assessments and observations. Rollie and I were able to meet him at a (relatively) recent Great Eastern Convention and found him to be as witty, intelligent, and gracious as we could have hoped – and a very nice person, besides. Paul Chadwick was at the same con and was also very gracious and nice, as well as being enormously talented, of course.

We both think that the inclusion of cartoons adds immeasurably to your paper and avidly await each installment of *Bumpkin Buzz* and *Adventure!* I was heartbroken to see Mark Martin leave (*20 Nude Dancers 20* ranked behind only *B.I.D.* in the things I read first in your paper every week), although I suppose any development which may allow us to see more *Gnatrat* can't be all bad.

I have found several comics that I wouldn't have otherwise looked at through your pages, specifically *When I Was Short,* which is hysterical, and *The Jam*: absolute must-read stuff. I also enjoy Don's reviews, although they have more relevance to my husband, who is the voracious comics fan in our household.

Now, if you guys ever start reviewing mystery paperbacks, I'll be first in line. I'm afraid my "quick letter" is beginning to suffer from bloatosis, so I'll ring off.

[Mystery paperbacks? Don is reading Bill Pronzini's ***Breakdown****, which is tremendous. Anyone who wants to read Pronzini can read the novels in any order – except for the last three,* ***Shackles, Jackpot,*** *and* ***Breakdown*** *– which should be read in that order. And Maggie is reading Kenneth Fearing's* ***The Big Clock*** *– also terrific and considered a classic (for reasons she is finding out) but not at all a new book. We mightily enjoyed the film of the novel, but the book is even better – so far, anyway.]*

Jon Purvis
2002 Longmire, 2C
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I noticed that in ***CBG*** #961 you twice mention the ending of *Avengers* #347. You seem to have a problem with Marvel having The Punisher kill without thought, then having many heroes soul-search whether or not to kill The Supreme Intelligence.

I see no problem in this and regard it as a positive note. I wouldn't want Marvel or any other company to have just one stance on a moral issue and thereby foist this view on their readers. Having a strong viewpoint in an individual comic book is a good thing, but having a mixture of viewpoints spread out through several comics is even better.

Comics should be about individual characters, not clones. Given most of the characters which appeared in the story, I would expect outrage at the action, then a search for purpose or reason for the deaths in order to make them understandable and to soften the blow. I can see the ambivalence and inaction as being in character for many of the heroes. At the same time, when The Punisher or Wolverine kills a villain, their long-established character profiles say they won't mull over the deaths or be noticeably affected. Why is it necessary that all heroes be upset at death and never ever do it themselves?

You and Bryan Leys seem to agree (along with many other readers) that The Punisher isn't a hero and you abhor his methods. Where does it say that comic books must be about heroes? Don't read *Punisher* as a standard to live by; read it for the story of a vigilante that it contains. Judge its worth on how well this story is told, not the moral value it may or may not have.

Though the point can be strongly argued, I don't think that comics owe it to us to teach children "correct" moral values. If some want to, then more power to them, I just don't think that they should have to. This argument bothers me so, because I see comics as an art form children and adults can enjoy together.

Why should the moral values be limited to those suitable for children? The comics are for all ages. If someone doesn't want any vigilante stories told, that is one thing. Having vigilante stories kept out of comics, because comics are for kids is another.

Flashback: 10 years ago

Capital Comics publishes the black-and-white *Nexus* #1, December 1981, the creation of writer Mike Baron and artist Steve Rude.

—Greg W. Myers

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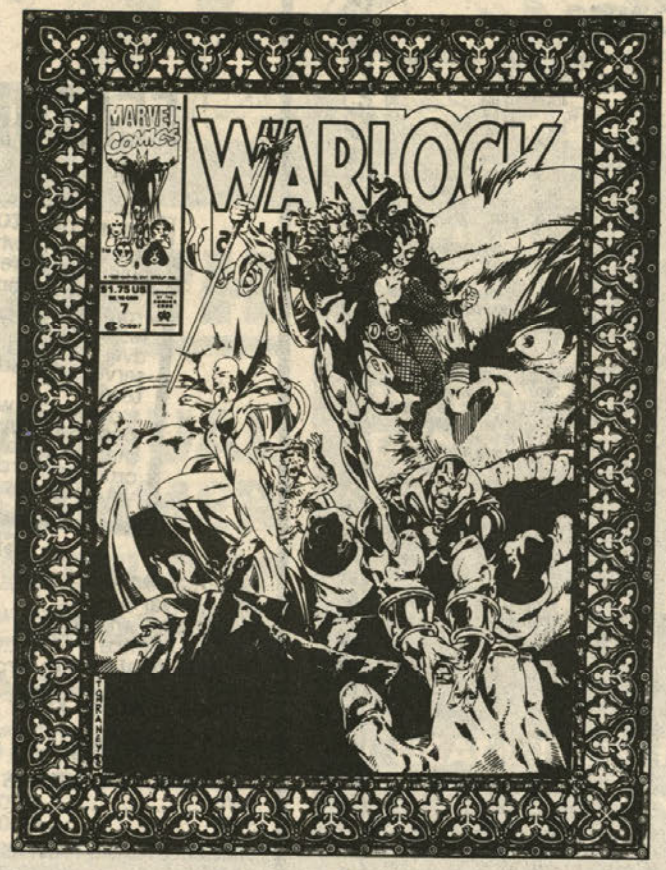

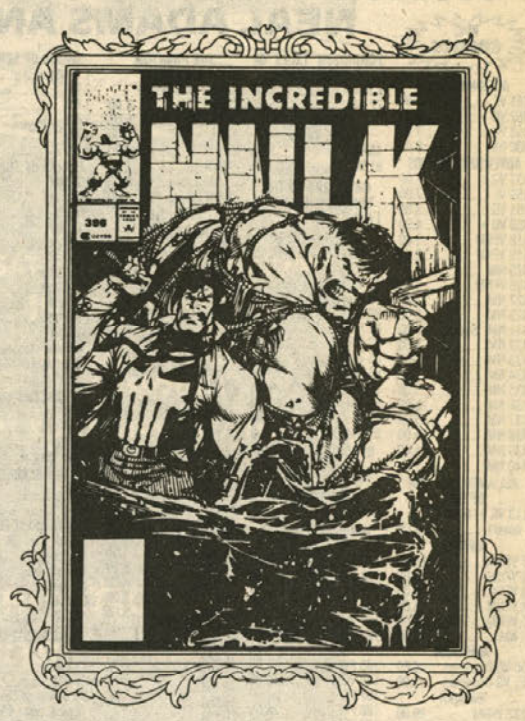

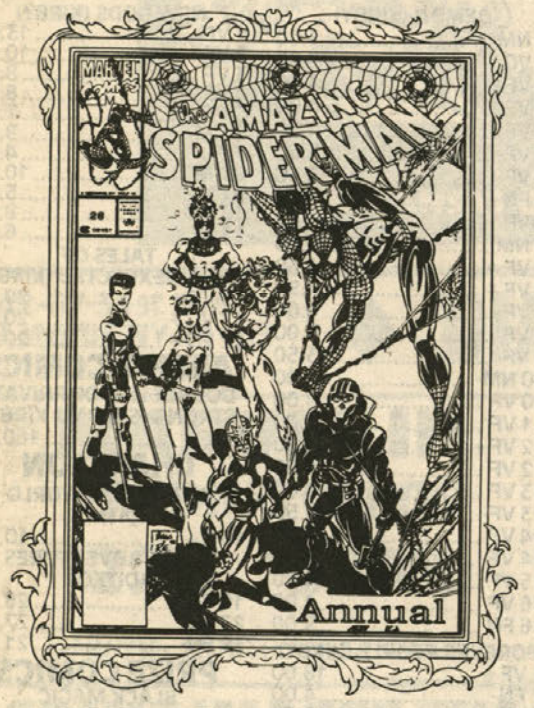

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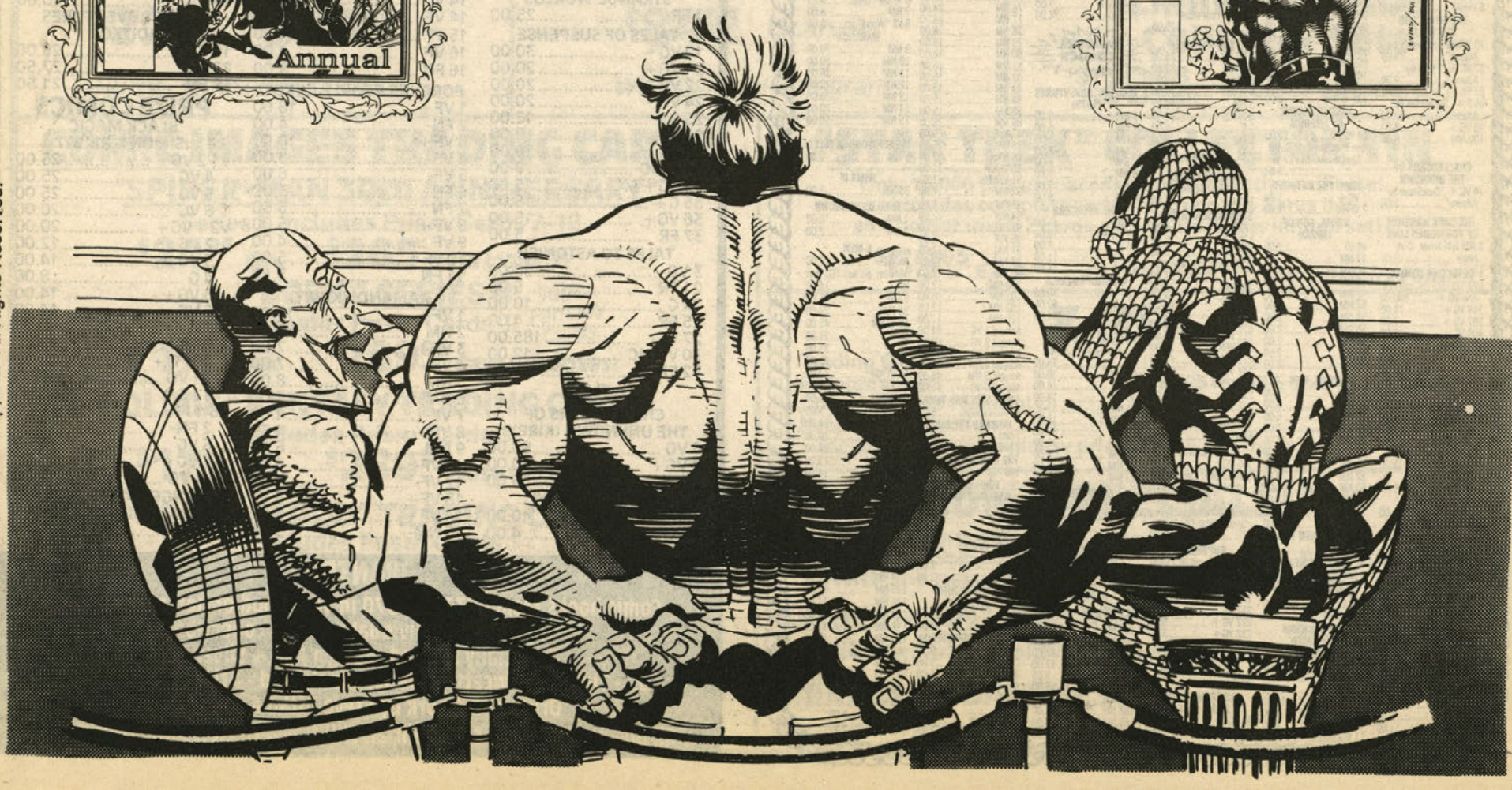

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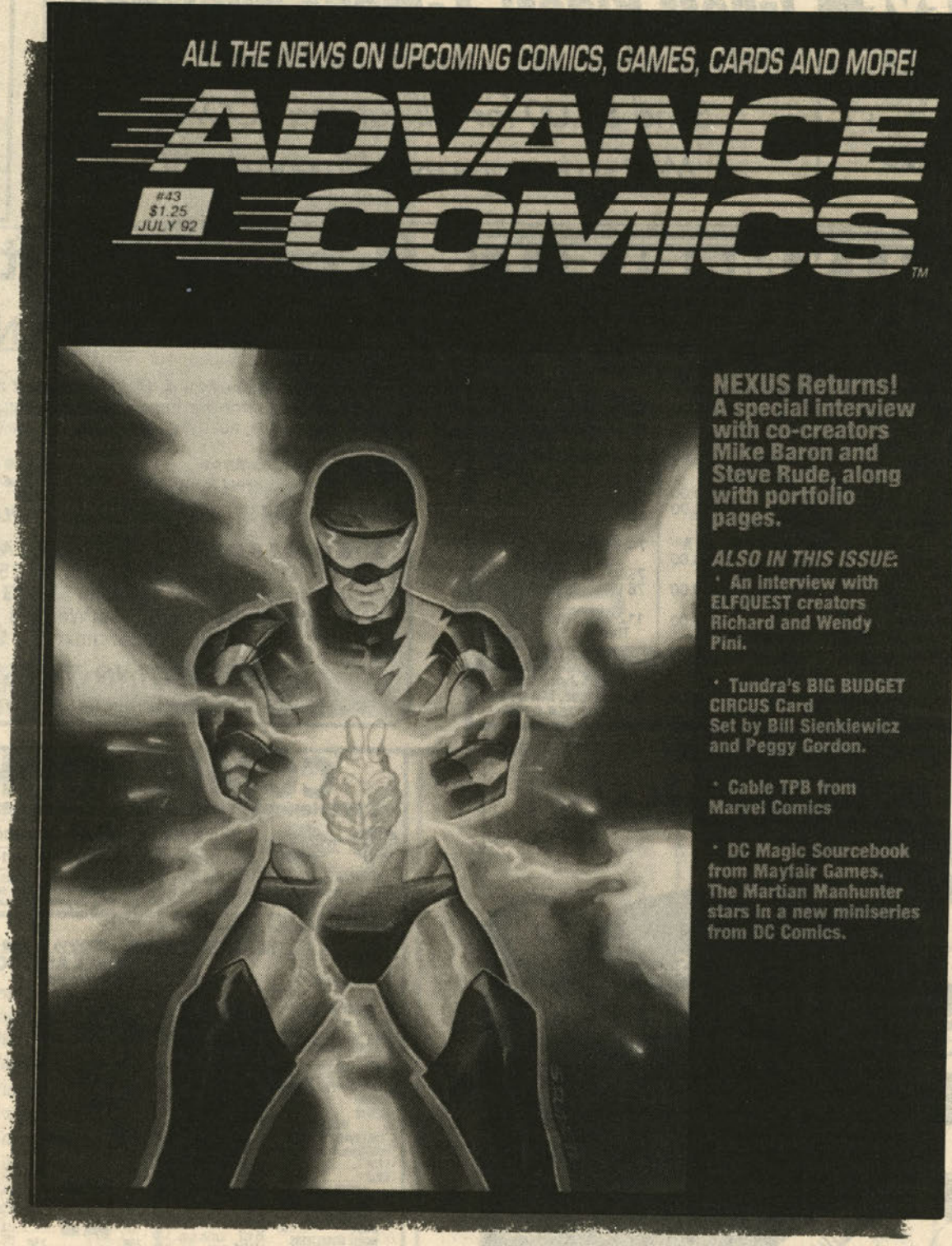
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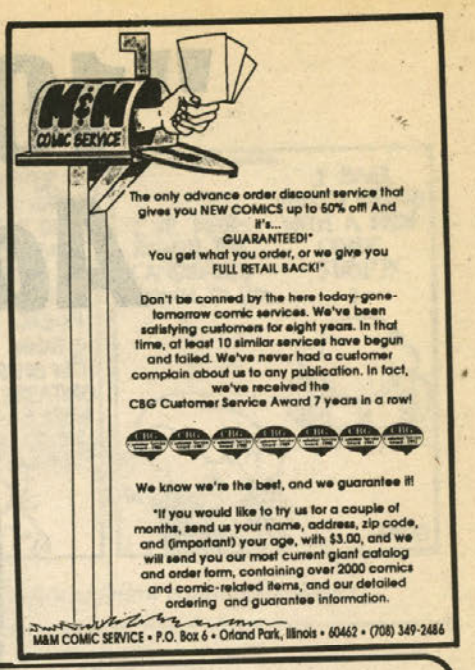

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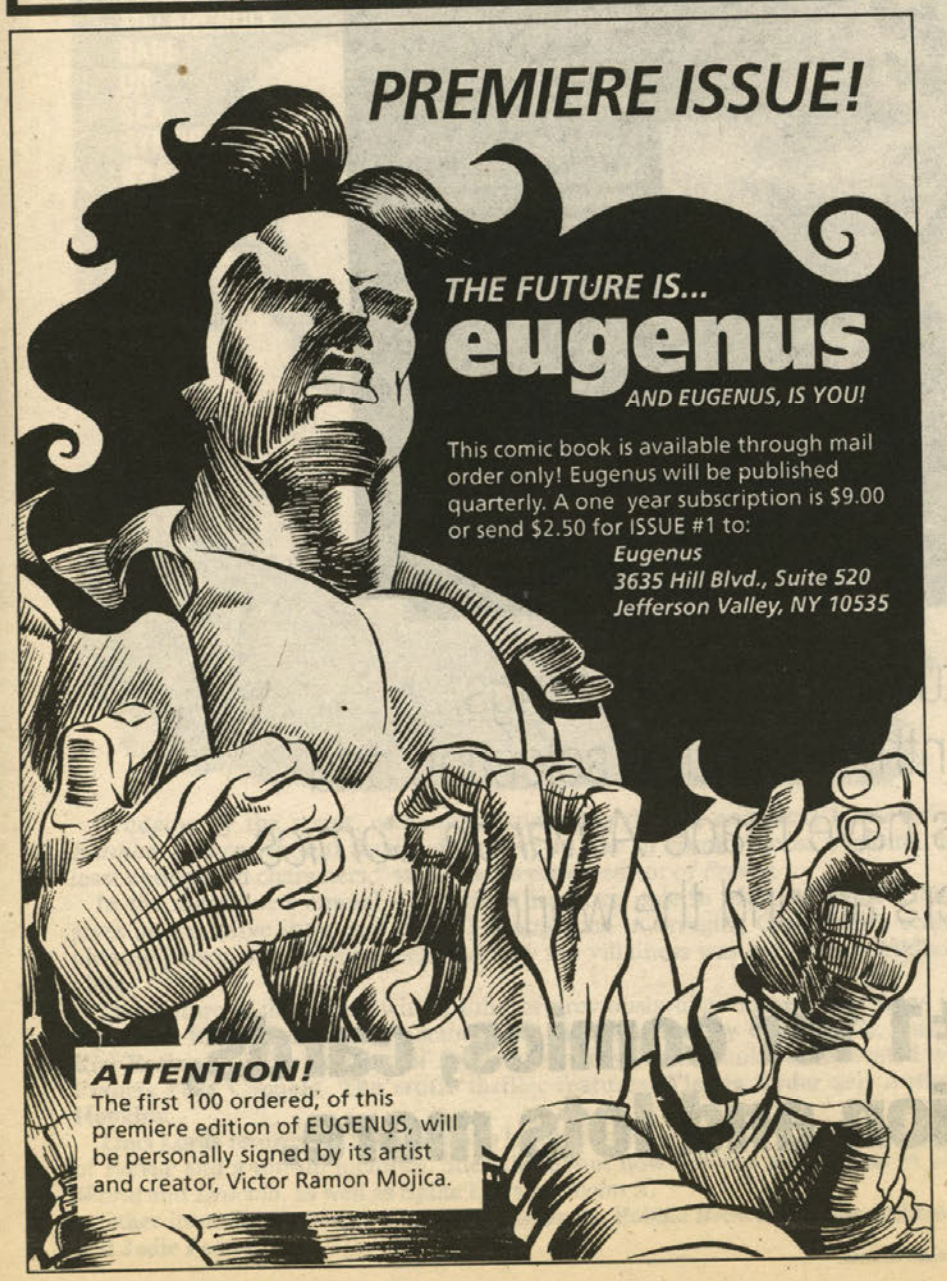
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TOP COMICS: THREE STOOGES
2 VFNM, photo c 5.50
TOP COMICS: TWEETY & SYLVESTER
2 VFNM 2.00
TOP COMICS: WOODY WOODPECKER
3 NM 2.00
TOP COMICS: YOGI BEAR
2 NM 3.00

TUBBY (MARGE'S...)
12 GVG, cr's, mwrc 5.00
13 GVG cr's, wrc 5.00
14 VGF, mcr 9.00
24 F 9.00
32 VG, rs 4.00
34 VGF 5.00
48, VG, tpoc 4.00
TUBBY AND THE LITTLE MEN FROM MARS
nn VG+ 12.00
TUROK, SON OF STONE
29 VGF, mrs 7.00
73 VFNM 4.50
99 VF 4.00
130 VGF 1.75
TUROK, SON OF STONE GIANT
1 F 14.00
TWILIGHT ZONE
5 VG, tpoc 2.50
7 VGF 5.00
7 VGF 7.00
15 F, mwrc, Crandall ... 6.00
19 VG+, mwrc 3.00
89 VGF 1.75
UFO FLYING SAUCERS
1 F 5.00
5 VGF 1.75
8 F 2.00
12 VFNM 3.75
13 FVF 2.75
WACKY ADVENTURES OF CRACKY
2 VF 1.75
WACKY RACES (HANNA-BARBERA)
3 VGF 3.00
WACKY WITCH
1 VG 2.00
WOODY WOODPECKER
33 F, mwrc 2.25
73 VG, Giant 4.00
WOODY WOODPECKER CHRISTMAS PARADE
1 VGF, mcs 4.50
WOODY WOODPECKER'S BACK TO SCHOOL
4 VG+, Dell giant 6.50
YAK YAK
FC1186 VGF, all Davis 12.00
YOGI BEAR
16 VG 3.50
23 VG 2.00
41 VG 2.00
41 VG-, ½" ss, ccr, Dell giant 10.00

Here's our convention schedule for the summer so far:
Chicago July 3-5
San Diego Aug. 13-16
Ramada O'Hare Convention Center

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- **Superior Sleeves** are made with **top quality** Mylar Type D, never any substitute.
- Mylar Type D is the **very best protection** available for your collection.
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New Comic size is 7 1/4" x 10 1/2"
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Spidey's 30 — and Mom and Dad are back!

Thirty years ago a comic book which began as *Amazing Adventures* in 1961 and changed its name to *Amazing Adult Fantasy* before the end of the year, changed its name again. For its fifteenth issue, dated September 1962 in the indicia, it changed its title to *Amazing Fantasy* — and featured the debut of super-powered teen-ager Peter Parker — known as Spider-Man. The debut was written by Stan Lee and drawn by Steve Ditko.

Lee — now chairman of Marvel Comics — told ***CBG*** recently, "Little did I dream 30 years ago that Spider-Man would attain the kind of popularity he enjoys today. Naturally, this is very satisfying to me, and I'm grateful to all the creators and the millions of readers to whom Spidey owes his longevity."

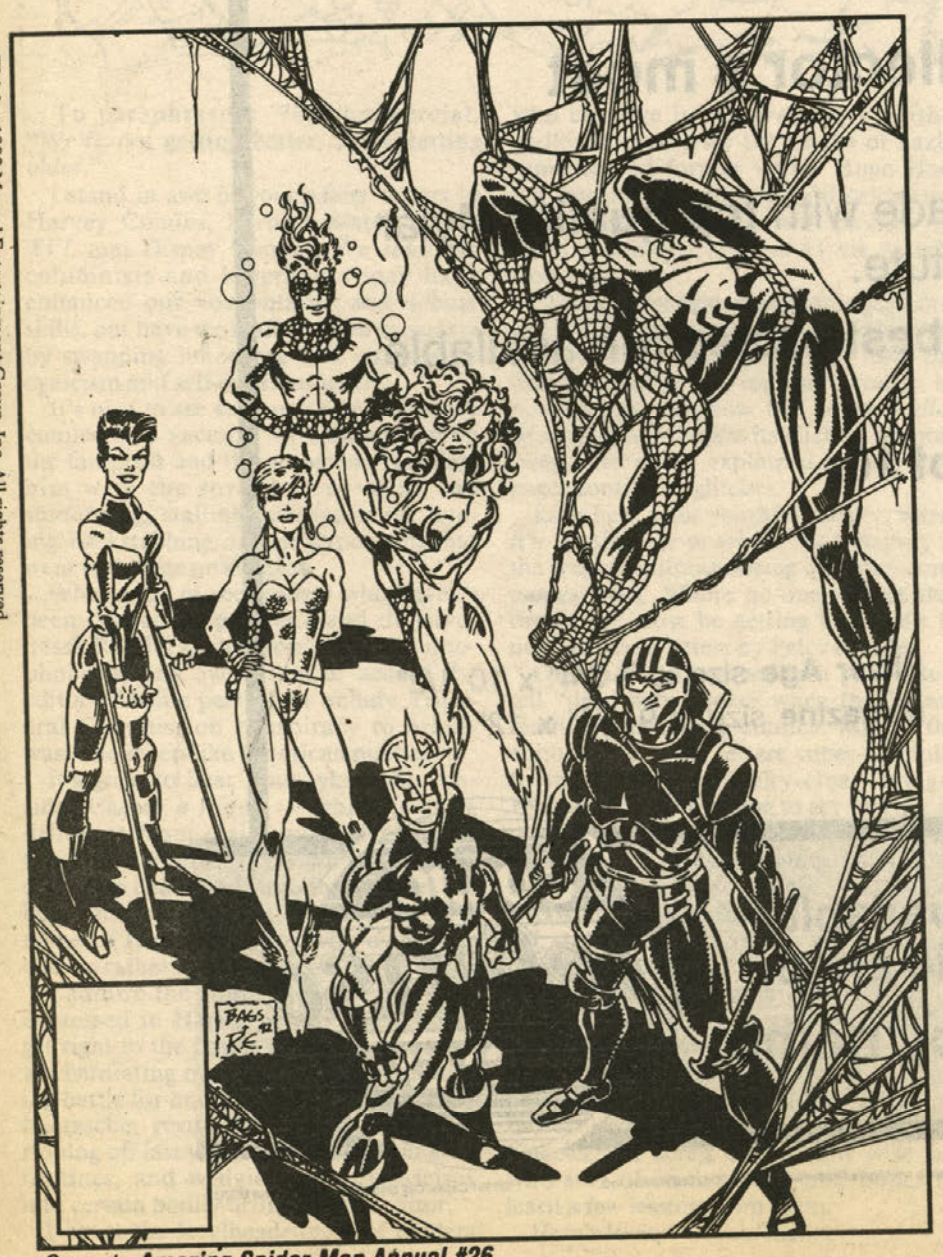
In that initial story, Peter Parker was shown living with his Aunt May and Uncle Ben; it was only in a much later story that his parents were seen; otherwise, they have been virtually ignored in the three decades of Spider-Man's adventures.

Today, Marvel Entertainment Group is celebrating the character which has become a virtual spokeshero for the company. Among the features of the 1992 celebrations are special editions of four Spider-Man titles. Each will have a 4x5" hologram on the cover of the celebratory issue and a three-page bound-in gatefold poster. And Spider-Man's mother and father will be an element of the celebration.

❶ *Spectacular Spider-Man* #189, shipping the last week in April, is by J.M. DeMatteis and Sal Buscema. The first of the Spider-Man 30th Anniversary special editions is a 48-page issue. "Spidey faces the Green Goblin in their final battle and readers will see Spidey's origin through Aunt May's eyes." The poster will be by Charles Vess and feature Spider-Man in his black costume, chasing The Hobgoblin.

❷ *Web of Spider-Man* #90 is by Howard Mackie, Alex Saviuk, and Sam DeLaRosa. Marvel said of the story in the 48-page issue, "Mysterio is back, drawing Spider-Man into an anniversary adventure that leaves his senses reeling." The $2.95 issue is scheduled to ship May 14. The origin of Spider-Man will be seen through the eyes of the television producer who first offered Spider-Man a job; the poster by Rick Leonardi and Al Williamson will feature the first appearance of Spider-Man 2099. "That poster will give fans an early look at a launch to come later this year," said Marvel Director of Specialty Sales Lou Bank.

Cover to ***Spectacular Spider-Man #190***



Cover to ***Amazing Spider-Man Annual #26***

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❸ *Amazing Spider-Man* #365 is by David Michelinie, Mark Bagley, and Randy Emberlin. Spider-Man fights The Lizard, and readers learn what happened to The Lizard after "Torment." Marvel announced "an incredible, shocking surprise ending" for the story. April 30, Bank said, "At the time we solicited the issue we didn't reveal the startling secret, but now I feel it must be told: His mom and dad are back. Anybody who's ever read *Spider-Man* is going to want to pick up this issue to find out about his parents — and where they've been for 30 years." There will also be a new story involving Mary Jane and Gwen Stacy plotted by Tom DeFalco, drawn by John Romita Sr., and scripted by Stan Lee. The poster is by Bagley and Emberlin and features Spider-Man fighting Venom fighting Carnage. Also included will be a five-page preview of *Spider-Man 2099* written by Peter David and drawn by Leonardi. The 80-page issue will ship June 11; cost is $3.95. This is the issue which Marvel counts as the actual anniversary issue — marking 30 years from the publication of *Amazing Fantasy* #15, where Peter Parker made his debut. The hologram for this issue will be based on the cover of *Amazing Fantasy* #15. Michelinie also wrote the backup origin story, in which Spider-Man's beginnings are seen from the point of view of J. Jonah Jameson.

❹ *Spider-Man* #26 will feature a story which alternates views of the present and past; written by DeFalco, pencilled by Ron Frenz, and inked by Erik Larsen, it will introduce a character Bank termed "a major new villain — whose future will have a major impact on Spider-Man's world." The issue is scheduled to ship in July for $2.95.

There are more Spider-Man items scheduled to show up in comics shops during the time of the celebration.

Marvel Masterworks volumes devoted to Spider-Man were resolicited for fresh shipments to shops:

• *Masterworks #1: Amazing Spider-Man* relisted to ship April 21 for $34.95 reprinting *Amazing Fantasy* #15 and *Amazing Spider-Man* #1-10.

• *Masterworks #5: Amazing Spider-Man #11-20* is a relist of the $34.95 hardcover. It is scheduled to ship May 28.

• *Marvel Masterworks #10: Amazing Spider-Man*, a relisting of the $34.95 hardcover by Stan Lee and Steve Ditko, reprinting *Amazing Spider-Man* #21-30 and *Annual* #1, will be released during the summer.

Other relistings of Spider-Man books have also been made for fresh shop availability:

• *Spider-Man: Fearful Symmetry* is available as a relist both as a $19.95 hardcover and a $15.95 trade paperback. The J.M. DeMatteis, Mike Zeck, and Bob McLeod graphic novel ships April 14.

• *Spider-Man Wedding* is a trade paperback relisting; the $12.95 book ships April 14.

• *Spider-Man: Nothing Can Stop the Juggernaut* is a relist of a $4.95 trade paperback by Roger Stern, John Romita Jr., and Jim Mooney, reprinting *Amazing Spider-Man* #229-#230. Scheduled to ship May 7.

• *Spider-Man: Spirits of the Earth* is a relist of the graphic-novel hardcover for $18.95 by Charles Vess. Scheduled to ship May 7.

• Shipping May 21 is a relist of *Spider-Man Poster Book* by Todd McFarlane. It's $4.95.

• Relist of *Spider-Man vs. Venom* trade paperback at $12.25 by Michelinie and McFarlane. Collects early clashes with

Venom. 112 pages from *Amazing Spider-Man* #300 and #315-317. Ships June 11.

In addition to relistings of material, new reprint volumes will be made available:

• *Spider-Man: Assassination Plot* is a $14.95 trade paperback by Michelinie, McFarlane, Erik Larsen, and Al Gordon. It's a 144-page collection of stories from *Amazing Spider-Man* #320-#325 and is scheduled to ship May 7.

• *Marvel Tales* #264 is $1.25 and features a reprint of the only previous appearance of Peter Parker's parents. It's by Stan Lee, Larry Lieber, and Mickey Demeo. "Fans who want to see the first published background on Spidey's parents," Bank said, "now have the opportunity to read the story for themselves."

And there is other material for the Spider-Man buff, coverage in *Marvel Age* and a story running through some annuals:

• *Marvel Age* #114, scheduled to ship May 21, features the 30th anniversary. The $1 publication will, among other features on Spider-Man, discuss details of the making of the hologram covers for the special issues.

• *Amazing Spider-Man Annual* #26 for $2.25 by Michelinie, Scott McDaniel, and K. Williams with a cover by Mark Bagley. The first of the four-part story "The Hero Killers" involves a missing Speedball and a Spider-Man team-up with The New Warriors to battle The Hero Killers. A three-part Venom back-up story also appears, featuring Venom's first solo adventure. The issue ships June 18, and the story is continued in *Spectacular Spider-Man Annual* #12.

• *Spectacular Spider-Man Annual* #12 by Michelinie, McDaniel, and K. Williams has the second part of "The Hero Killers" and of the Venom back-up by Michelinie and Aaron Lopresti for $2.25 (continuing both from *Amazing Spider-Man Annual* #26). The material continues in *Web of Spider-Man Annual* #8.

• *Web of Spider-Man Annual* #8 by Michelinie, McDaniel, and K. Williams contains the third part of "The Hero Killers" and the conclusion of the Venom back-up, both continuing from *Spectacular Spider-Man Annual* #12. Cost is $2.25. ["The Hero Killers" will conclude in *New Warriors Annual*, drawn by Brandon Peterson and scheduled to ship in July.]

And, of course, Spider-Man will appear before and after the special celebration material runs.

• *Web of Spider-Man* #89 wraps up the six-part "The Name of the Rose" by Howard Mackie, Alex Saviuk, and Sam DeLaRosa. It shipped in April and featured changes for some Marvel villains — including Richard Fisk becoming the new Kingpin.

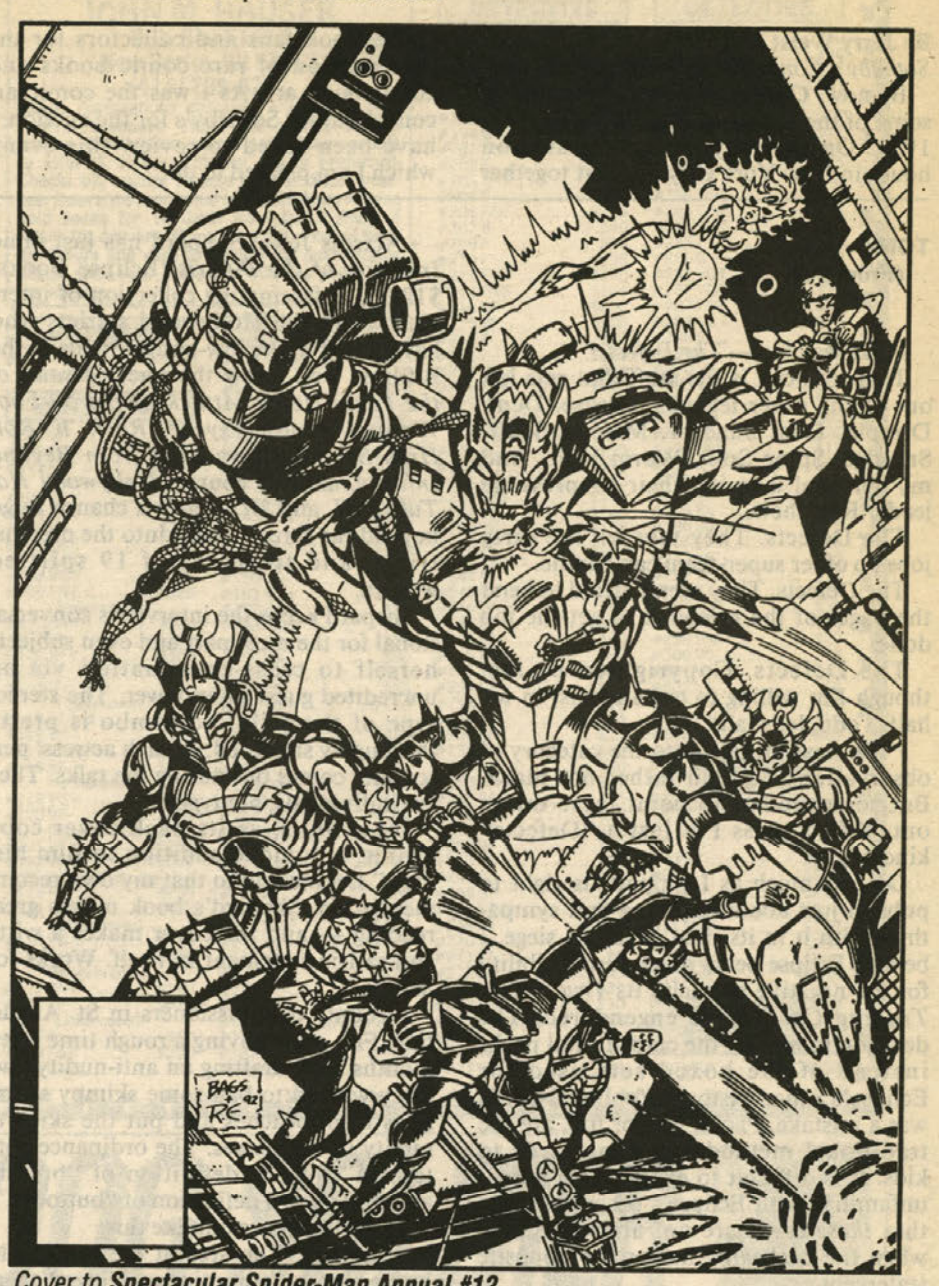
• *Amazing Spider-Man* #361-#363 featured the story by Michelinie, Bagley, and Emberlin introducing Carnage, whom Bank termed "one of the most popular characters introduced since Venom." The first two issues have already been reprinted, following quick sell-out. The story in #364 by Michelinie, Bagley, and Emberlin features The Shocker, is a follow-up to the Deadly Foes of Spider-Man limited series, and leads into the 30th anniversary issue of the title. It ships May 14. The title costs $1.25.

• The story in *Spectacular Spider-Man* #190 ($1.25) by J.M. DeMatteis and Buscema stars Rhino and features a follow-up to the preceding issue. It ships May 28.

Shipping later in June:

• *Spectacular Spider-Man* #191 by J.M. DeMatteis and Buscema will be a $1.25 issue starring The Black Crow and Puma.

• *Spider-Man* #25 is by Terry Kavanagh and Chris Marrinan. Spider-Man travels to Europe to answer a distress signal from Excalibur — and ends up in Arcade's latest Murderworld. Captain Britain and his crew appear in the adventure, scheduled to ship June 18 for $1.75.



Cover to **Spectacular Spider-Man Annual #12**

Cover to **Amazing Spider-Man #364**

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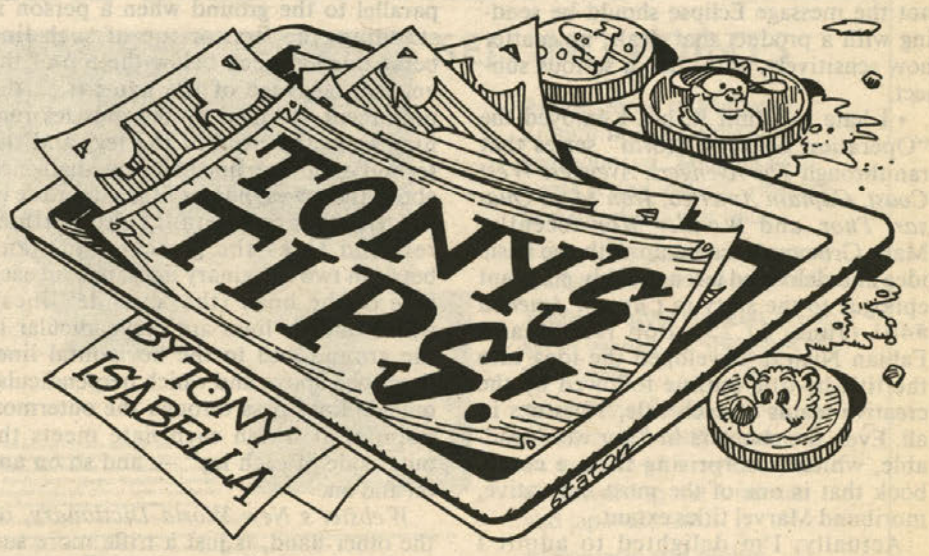


Running for President is tougher than it looks. Especially when one's fund-raising efforts to date have netted a less-than-Perotian buck-forty-seven. I'm afraid this could impact negatively on my visibility in this race.

I have been getting some decent media coverage here in Ohio. I thought the news footage of me standing along I-71 holding a sign reading *"Will Campaign for Food"* was rather good.

Anyway, the long and solitary hours spent dodging the highway litter have given me the opportunity to reflect on many things. I'm going to share some of these musings with you this week.

Tony Isabella. The random candidate.

• I've been working on a new super-hero team concept on the remote chance I don't become President of the United States. I owe my inspiration for this thrilling new concept to *The Overstreet Comic Book Grading Guide* by Robert M. Overstreet and Gary Carter (Avon Books, $12). Specifically, my inspiration was drawn from the incredibly hefty glossary they include in the volume. Which does not mean either of them will see even a buck-forty-seven when Tony publishes this puppy and rakes in more money than Rob Liefeld and Todd McFarlane combined.

Make way for the grittiest super-team of them all. Ten tough heroes for today's imperfect world.

(TONY, Page 28)

Sotheby's auction report

By Jerry Weist
Sotheby's Comic Art Consultant

By now, ***CBG*** readers may be aware of some of the events leading up to Dec. 18, 1991. On that day, Sotheby's auction house in New York City brought together comic-book fans and collectors for the first auction of rare comic books and comic-book art. As I was the comic art consultant for Sotheby's for the auction, I have been asked to review this event, which I am pleased to do.

The sale was, in my opinion, a great success for a variety of reasons. Gary Carter remarked to me when we began planning the auction, "This is the most important event in comics since the publication of Bob Overstreet's *Price Guide*." Gary later added, "This is going to be the Woodstock of the comic book world." Both remarks bring back to me now the expectation, energy, excitement, and creativity that went into making the auction.

Twenty-four hours before the auction, I told many people that, regardless of the final sales results realized, we had in my opinion already created a success for our field. The wealth of the material which had been consigned to the sale, the presentation of the material in the catalog, and the creation of both the Authenticity, Certification, Grading Committee, and the "American Association of Comic Book Collectors" — all, I felt, gave the public a reason to view our hobby as positive and legitimate.

People from all walks of life who might not have given comics serious consideration in the past came to the preview in Los Angeles and New York City and were impressed with what they saw.

Sotheby's went out of its way to give the first Comic Book Auction a special hardcover catalog with full-color illustrations. Many commented on it, with its extensive notes on all of the lots, biographies of the artists, and essays about the restoration of rare comics and collections of "pedigree comics." It served as a chronological reference guide for the hobby. Sotheby's put plenty of work into the catalog and acknowledged the invaluable help it received from the consignors and other people in the hobby.

People from all over America consigned material to this first auction. I believe material came from Texas, Arizona, New Jersey, Missouri, Ohio, Wisconsin, Illinois, Florida, and Oklahoma, just to name a few states. The majority of the consignors were individual artists, collectors, and dealers.

One of the most exciting things about the auction was the fact that *many* of the consignors were artists whom comics collectors have come to revere over the years. It was marvelous that many of those artists consigned their work directly to the auction.

Many of the artists whom I have respected for my entire life were the real winners after the sale, as the auction brought forward a crowd of bidders who fervently bid for their work. Murphy Anderson, Harvey Kurtzman, Will Eisner, Joe Kubert, Al Feldstein, Jack Kirby, Johnny Craig, Frank Frazetta, Robert Crumb, Rick Griffin, Skip Williamson, Bill Griffith, Art Spiegelman, Hal Foster, George Herriman, Burne Hogarth, Bill Everett, Joe Shuster, Carl Barks, and many artists both living and dead were honored by this event.

The most noteworthy positive outcome of the sale was the remarkable communication, cooperation, and creative exchange which took place with the committee for Authenticity, Certification and Grading (or the ACG). The committee was the brainchild of Gary Carter, who suggested to me in the early stages of organizing the auction that responsibility for grading such a vast number of rare comics and art would be better served if this responsiblity were shared. We believed the auction would be more balanced and less partial by keeping the consultant, me, "distant" from the grading and by adding sub-committees to judge restoration and original artwork. That objective could not have been achieved without the hard work and long hours volunteered by a group of experts.

Everyone who was involved will attest to the pride and wonder connected with our work, when our committees convened in September in New York City. Comics for a few days ceased to be "commerce" and regained some of their magic for all of us. All of the lots we graded were kept anonymous, and the committee completed all of its work in just two working days.

I would like to thank publicly Gary Carter, Steven Fishler, Ernst Gerber, Pat Kohanek, Sean Linkenback, James Payette, John Verzyl, Susan Cicconi, Russ Cochran, Bruce Hamilton, Roger Hill, and Tom Horvitz for all of their efforts. These people all added an enormous amount to the success of this first auction. Jennie Tores, Bob Overstreet, Forrest J. Ackerman, and Tony Davis also contributed in ways that were crucial to the outcome of this sale.

In addition, the director of Sotheby's Collectibles Department, Dana Hawkes, is a seasoned veteran who brought insight, a willingness to listen to our special concerns, and great perspective into the process. Dana's professional involvement was central to building the auction.

The sale, in the final analysis, was a success. The final sale total was approximately $1.2 million, which in my opinion is a wonderful result for a first-time venture. The market for comics after the sale was a newly defined one in which the prices for Silver Age comics exploded and the prices for Golden Age and newspaper strip art in some cases fell short, in some cases held their own, and in other cases also rose.

I have already begun working with Sotheby's on the second comic-book auction. We already have a tremendous response from consignors who are interested in putting their comics into the next sale. We have decided to include a larger selection of newspaper strip original art by Winsor McCay, Hal Foster, Alex Raymond, George Herriman, Burne Hogarth, and other greats.

What has already been consigned is very exciting. The next sale will feature exceptional examples of *Prince Valiant*, Raymond *Flash Gordon*, and E.C. Segar *Popeye*. In addition, it looks as if we will also have some historical first offerings from the Golden Age era. In addition, we will expand our offerings in the "Science Fiction" section for original artwork.

I want to remind everyone that consigning property to Sotheby's is a process open to anyone, and I would also like to let everyone know that the most difficult property to find is still Silver Age DC Comics, so I would urge anyone with strong runs of *Flash, Green Lantern, Showcase, Brave and the Bold, Mystery in Space*, and other DC Comics from 1955 through 1965 (in fine or better condition) to get in contact with me, as these comic books should have great potential at the next auction at Sotheby's in 1992.

TONY
(From Page 27)

Make way for — *The Defects!*

Their roll-call is the stuff that gets left out of the other legends. Crease. Dent. Dimple. Dust Shadow. Miscut. Scuff. Smudge. Spine Split. Worm Hole. And my personal favorite, their irrepressible leader Rat Chew.

The Defects. They take on the dirty jobs no other super-team can handle.

The Defects. They aren't afraid to bend the pages of the rulebook to get the job done.

The Defects. Copyrighted by me, though I'm willing to cut an artist in for half. Todd, let's talk.

• The next bit falls into the category of observations I would rather not make. But someone has to point these things out, OK? I guess I'm just a "Defects" kind of guy.

OK. As much as I support its right to publish just about anything and sympathize with it in its time of media siege, I believe Eclipse bears much responsibility for the negative publicity its *True Crime Trading Cards* have engendered. The decision to market the cards in foil packs instead of the boxed sets used for Eclipse's other historical/political cards was a mistake. Packs, wax or foil, are the traditional method of selling cards to kids. It is difficult to explain to a parent unfamiliar with Eclipse's other card sets that *these* cards are not aimed at kids, when the packaging makes the opposite statement.

Foil packs do make a kind of game out of collecting the *True Crime* cards. That's not the message Eclipse should be sending with a product that deals, no matter how sensitively, with such a serious subject.

• I hate to admit it, but I enjoyed the "Operation Galactic Storm" series that ran through *The Avengers, Avengers West Coast, Captain America, Iron Man, Quasar, Thor,* and *Wonder Man* recently. Mark Gruenwald came up with the basic idea and delivered a remarkably poignant epilogue to the story in *Captain America* #401 (June, $1.25). Bob Harras and Fabian Nicieza developed the idea into the title-by-title outline followed by the creative teams of each title, 18 issues in all. Even the chapters in *Thor* were readable, which is surprising from a comic book that is one of the most derivative, moribund Marvel titles extant.

Actually, I'm delighted to admit I enjoyed this extended tale. It brings back pleasant memories of a time when Marvel Comics were really exciting and not just multitudinous.

• *Classic Comics and Crosswords,* which I've reviewed favorably in this column previously, is experimenting with a new, thicker monthly format. The new look runs 132 pages per issue and offers a month's worth of dailies of 33 different strips from 1987. Lots of old favorites (*Apartment 3-G, Funky Winkerbean, Popeye,* and *The Phantom,* to name just four) in a big comic book that sells for the reasonable price of $2.50. I prefer this monthly format, which is being test-marketed in selected cities. Let's hope it proves successful.

• Actress Jewel Shepard has just done *Invasion of the B-Girls* (Eclipse Books, $12.95), a fascinating collection of interviews with the Hollywood starlets who have toiled in the low-budget fields of the B-films. You know the ones: *Assault of the Party Nerds, Attack of the 50-Foot Woman, Motor Psycho, Rock 'n' Roll High School, Slave Girls from Beyond Infinity,* and, of course, *Hollywood Hot Tubs I, II,* and *III.* Here's a chance to go beyond the screen image into the dreams, trials, and triumphs of 19 spirited women.

Shepard keeps the interviews conversational for the most part and even subjects herself to cross-examination via an uncredited guest interviewer. The stereotype of the celluloid bimbo is pretty thoroughly shattered, as each actress' personality comes out during the talks. They are individuals, not *types.*

Invasion is, as its back cover copy claims, a "unique addition to film history." Let me add to that my own recommendation. Shepard's book makes great reading — and the cover makes a witty and satiric statement in itself. Works for me.

• County commissioners in St. Augustine, Fla., were having a rough time a few months back drafting an anti-nudity law. They wanted to ban some skimpy swimsuits from beaches and put the skids to nudity in businesses. The ordinance contains a 70-word definition of "breast" and a 328-word definition of "buttocks."

The latter starts out like this:

"Buttocks: The area at the rear of the human body (sometimes referred to as the *glutaeus maximus*) which lies between two imaginary lines running parallel to the ground when a person is standing, the first or top of such line being one-half-inch below the top of the vertical cleavage of the nates (i.e., the prominence formed by the muscles running from the back of the leg) and the second or bottom line being one-half-inch above the lowest point of the curvature of the fleshy protuberance (sometimes referred to as the gluteal fold), and between two imaginary lines, one on each side of the body (the 'outside' lines), which outside lines are perpendicular to the ground and to the horizontal lines described above and which perpendicular outside lines pass through the outermost point(s) at which each nate meets the outer side of each leg" — and so on and on and on.

Webster's New World Dictionary, on the other hand, is just a trifle more succinct. It defines "buttocks" simply as "the rump." The illustration which accompanies the definition is a head shot of a Florida county commissioner.

Hey, after a long day on the campaign trail, you'd be going for the easy ones, too!

Next week: more "Medina Mailbag" madness.

(One final time now. You can meet and talk to Tony Isabella in person at North Coast Comic Con. The convention is being held at the Holiday Inn in Hudson, Ohio, on Saturday and Sunday, May 16 and 17. Or you can remain aloof and distant by writing the candidate at: Tony's Tips!, c/o P.O. Box 1502, Medina, Ohio 44258. Just ask yourself this: What if he wins?)

Flashback: 45 years ago

A comic strip from the creator of *Terry and the Pirates* begins Monday, Jan. 13, 1947. More than 200 newspapers carry the first installment of Milton Caniff's *Steve Canyon.*

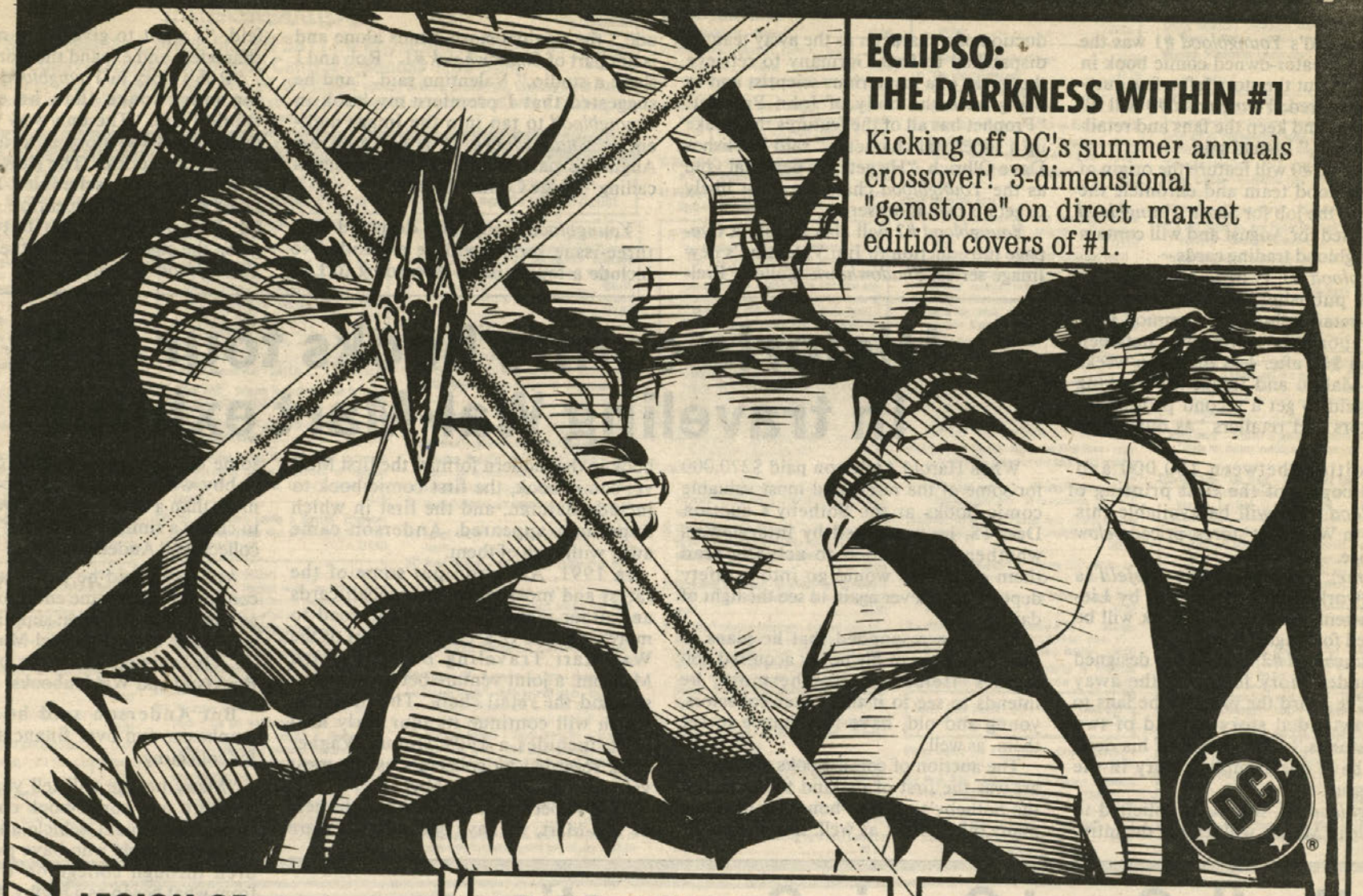
—Greg W. Myers

Flashback: 35 years ago

Frank Miller is born in Maryland Jan. 27, 1957.

—Greg W. Myers

MORE THAN SUPER-HEROES (BUT WE'VE GOT THEM TOO!)



ECLIPSO: THE DARKNESS WITHIN #1

Kicking off DC's summer annuals crossover! 3-dimensional "gemstone" on direct market edition covers of #1.

LEGION OF SUPER-HEROES ANNUAL #3

Two action-packed stories!
All-new Timber Wolf!
Shocking Legionnaires reunion!

THE BATMAN COLLECTION #1

4 Batman Classics –
1 great slipcase!
$15.00 Saving!

GUY GARDNER REBORN #1

Guy Gardner – "Kicking major butt!" In his own new 3-issue miniseries. Lobo cameo!

GREEN LANTERN T-SHIRT

Hot John Byrne art – Featuring Hal Jordan – Green Lantern of Earth! Black, 100% Cotton.

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Youngblood

First issue sold out, 2nd printing, #0, and 4th issue set

"Rob Liefeld's *Youngblood* #1 was the best-selling creator-owned comic book in the industry, but the story left a few questions unanswered. *Youngblood* #0 will fill in those gaps and keep the fans and retailers very happy," Liefeld said.

Youngblood #0 will feature the origin of the Youngblood team and chronicle the first day on the job for Shaft. *Youngblood* #0 is solicited for August and will contain two Youngblood trading cards.

Youngblood #1 is officially sold out from the publisher, Malibu Graphics. News of retail sell-outs is common with copies reportedly selling for between $4.50 and $10 after less than two weeks on sale. Malibu and Image are working with Liefeld to get a second printing to distributors and retailers "as quickly as possible."

In addition, between 100,000 and 200,000 copies of the first printing of *Youngblood* #1-3 will be available this summer in Wal-Mart stores, priced *below* cover price.

Extreme: The Art of Rob Liefeld is being reworked and redesigned by Liefeld's Extreme Studios. The book will be resolicited for August release.

In *Youngblood* #2, Liefeld has designed an expanded story featuring the away team. "I've heard the pleas of the fans to do one extended story instead of two shorter stories," Liefeld said of his decision to have one complete story in the second issue.

Youngblood #2, originally solicited to go on sale in March, will feature the introduction of a character as the away team is dispatched to East Germany to retrieve the works of a mysterious scientist and to bring back the body of John Prophet. "Prophet has all of the features that make up a super-star character," said Publisher Dave Olbrich. "He gets my personal vote as the *Youngblood* character most likely to get his own mini-series."

Youngblood #2 will also feature a five-page introduction to Jim Valentino's new Image series, *Shadowhawk*. Called "Prelude," the original story stands alone and is not part of *Shadowhawk* #1. "Rob and I share a studio," Valentino said, "and he suggested that I premiere my book in *Youngblood* to tap into the Image audience." *Shadowhawk* #1 is solicited for August as part of what the publisher is calling "Image Comics Month."

Youngblood, originally designed as a three-issue series, will be expanded to include a fourth issue. According to Liefeld, "I want to give more meat to the characters and expand the story."

"Rob's story in *Youngblood* is demanding more space than he expected," Olbrich said. "The only way to meet the demands of the story is to add another issue to the series." The glow-in-the-dark cover originally scheduled for *Youngblood* #3 will now appear on *Youngblood* #4. Retailers and distributors will be given the chance to adjust their orders on *Youngblood* #2, #3, and #4.

Historic comic books tour U.S. in traveling Wal-Mart exhibit

When Harold Anderson paid $270,000 for some of the rarest and most valuable comic books at the Sotheby's auction Dec. 18, he was asked by interviewers whether he intended to actually read them or if they would go into a safety deposit box, never again to see the light of day.

Anderson responded that he plans to read each page of his newly acquired collectors' items and, furthermore, he intends to see to it that other collectors, young and old, have the chance to see them, as well.

The auction of comic books and comic art was the first of its kind to be held at the Sotheby's auction house. It included many other firsts, as well: the first comic book in the modern format, the first Marvel comic book, the first comic book to include Batman, and the first in which Superman appeared. Anderson came away with each of them.

In 1991, Anderson put some of the rarest and most valuable baseball cards and other memorabilia on the road to more than 100 U.S. cities as a part of the Wal-Mart Traveling Baseball Card Museum, a joint venture between Anderson and the retail chain. The museum, which will continue its tour early next year, includes a 1909 Honus Wagner card, regarded by collectors as the most valuable issue in that hobby.

"We've been pleased that, with the help of Wal-Mart, we have been able to share some of the most valuable cards in the hobby with baseball-card collectors in more than a dozen states. Now, we intend to create a similar exhibit for comic-book collectors," Anderson said.

Anderson said he believes collectible comics have the same enormous potential as baseball cards. Treat supplies packaged collectible comics to Wal-Mart and Toys 'R' Us, as well as major book chains Bookland and Waldenbooks.

But Anderson said he prefers to emphasize fun over financial incentives for collecting.

"Many people will tell you that baseball-card and comic-book collecting is a strong investment vehicle and, certainly, there are people who have put their children through college on the proceeds from what began as a hobby. But we think collecting is popular first and foremost because it is fun.

"Baseball cards allow collectors, especially youngsters, a chance to learn about the players of the past and to know more about the great American pastime. And comic books are readable collectibles; comics provide a window into the past through their art and the printed word," Anderson said.

Anderson's auction purchases included *Marvel* #1 — the first comic book by the industry's biggest publisher; *Funnies on Parade*, a 1933 comic book regarded as the first comic book in the modern format; *Detective* #27 (the first in which Batman appeared), and a copy of *Action Comics* #1 (the first Superman appearance).

North Coast Comic Con auctions to aid McDonald Children's Charities

R.A.P. Productions, promoters of North Coast Comic Con, have announced plans to hold a benefit auction of collectible items during each day of the show, May 16 and 17. All items being offered for bid have been donated to the event for the sole purpose of raising funds to support Ronald McDonald Children's Charities of Northeastern Ohio.

"We are in the process of soliciting auction items right now," said event director Roger Price. "In order to succeed, this event needs first, to rely on the generosity of the artists, authors, publishers, and other professionsals who always send us such wonderful items to include in our auctions. Second, we have to count on the generosity of the fans and collectors who bid on the items."

In 1991 at auctions conducted by R.A.P. productions at both North Coast Comic Con and Mid-Ohio-Con, more than $6500 was raised for RMCC-NED. Price added, "It would be great if we could generate $8000 or $10,000 in 1992."

Price mailed more than 200 letters urging as many celebrities and corporations as possible to support this project with donations. Donations have been received from Stan Lee, G.B. Trudeau, Mort Drucker, David Gerrold, and William M. Gaines, among others. Practically every guest scheduled to appear at the shows has also promised to donate an item or two to the auction as well. Since it is impossible to reach every artists, writer, publisher, and media celebrity by personal letter, Price asked that those reading this article send a contribution to Roger Price at R.A.P. Productions, 25 Clifton Ave., Mansfield, Ohio 44907. Those with questions can call Price at (419) 526-0438 or Jill Wiltberger, grants administrator for RMCC-NEO, at (216) 464-4850.

All funds raised in these auctions go directly to RMCC-NEO. No percentage is retained by R.A.P. Productions or any other individual or orgnaization. North Coast Comic Con will take place May 16 and 17 at the Holiday Inn, Hudson, Ohio.

North Coast Comic Con auction items are listed

Following are the donors and the items they have given for the auction.

William M. Gaines: Six autographed *Mad* paperback books.

David Gerrold: Autographed novel, *Chess with a Dragon*.

Mort Drucker: Limited Edition lithograph, "Monsters," pencil-signed and numbered.

Stan Lee: Autographed trade paperback, *Spider-Man: Torment*.

G.B. Trudeau: Autographed trade paperback, *Welcome to Club Scud*.

Dick Sprang: Original full-color portrait of the Golden Age Batman and Robin, with commemorative inscription honoring Ronald McDonald Children's Charities of Northeastern Ohio.

Norman Breyfogle: Original Batman cover art from *Detective Comics* #638, Signed and dated by Breyfogle.

Stan Sakai: Original full-color Usagi Yojimbo portrait. Artist's proof, limited edition Usagi Yojimbo lithograph. Both pieces signed by Sakai.

Paul Coker Jr.: Autographed paperback, *Mad Pet Book*.

WWF: Full-color 8x10 photo of Hulk Hogan, autographed by Hogan. Ultimate Warrior Collector Package: satin jacket, T-shirt, and poster.

Sal Buscema: Original art: *Heroes for Hope*, page 35, featuring X-Men Wolverine, Colossus, and Nightcrawler; *Marvel Universe* #4, page 35, Carlos Lobo; *Marvel Universe* #7, page 38, Tombstone.

Gates McFadden: Daily call sheet for *Star Trek: The Next Generation*, episode "I-Borg," dated. Autographed by McFadden.

Topps Co.: 1991 Team USA embroidered uniform patches.

Dick DeBartolo: Low computer-numbered copies of *Mad Collector Series* #3. Autographed by DeBartolo, Publisher William M. Gaines, and entire *Mad* editorial staff.

Dave Berg: Original full-color portrait of *Mad*'s Alfred E. Newman.

Greg LaRocque: Autographed copies of *Flash* #16, 20, and 56. Original art: *Flash* #45, page 4. *Flash* #55, page 3. *Flash* #58, page 17, 18, and 19. *Flash* #?, page 15.

Matt Groening: "Simpsons" poster with personalized message, word balloon, sketches of Bart and Lisa, dated and signed by Groening.

Luke McDonnell: Original art: *Outlaws* #8, Cover art. *Outlaws* #6, double-page spread, pages 22 and 23. *Outlaws* #4, splash page. *Outlaws* #2, page 6. Each piece signed by McDonnell.

WCW: Flyin' Brian poster. Z-Man poster. Two Sting sweatshirts. Two Sting T-shirts.

The Stars Our Destination, a Chicago science-fiction and fantasy book store, has moved to 1021 W. Belmont, Chicago, Ill. 60657. The new location is 2600 square feet, far more than at the original 1000-square-foot store on Clark Street. The store is two blocks north and two blocks west of its former site. Co-owners **Alice Bentley** and **Greg Ketter** have increased the store's merchandise to include comic books, graphic novels, prints, and posters.

Michael Dorn (Lt. Worf on *Star Trek: The Next Generation*) and **Michael Horse** (Deputy Hawk on *Twin Peaks*) will be guest speakers at the premiere of *Yanomami: Keepers of the Flame*, a documentary on the plight of Native Americans since the voyage of Columbus, at the Loews Hotel Acacia Room, 1700 Ocean Ave., Santa Monica, Calif. at 6:45 p.m. Thursday, May 14.

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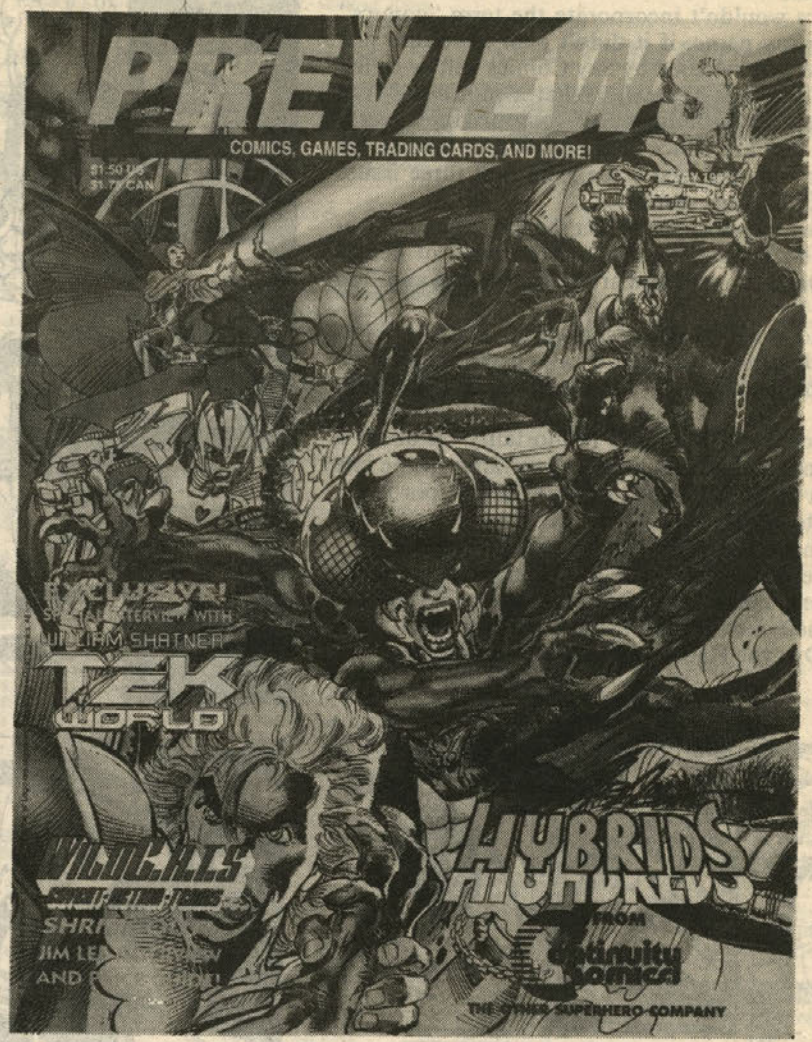

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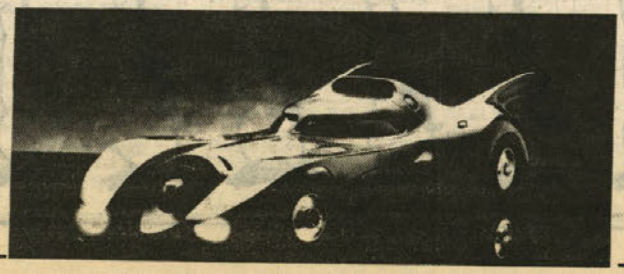

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Sky Comics preview

By Ward LeRoc

Sky Comics wouldn't incorporate the term "comics" into its company name, if it didn't plan to release just that. The first title released by Sky Comics will be called *Sky Comics Presents Monthly*. What a mouthful! It is what is called an anthology title, comprising several short stories that are either complete within themselves or carry over into the next issue. The first three issues consist of four ongoing stories.

The first feature story is "When the Heck Am I?" featuring a time-traveling, super-powered band of heroes called The Drifters, story and art by Joe Martin and Bob Hickey.

The second story, "I Am Vengeance," starring a justice-seeking heroine possessed by a vengeful apparition known as The Seeker, is by Joe Martin and Willie Peppers.

A third story, "Of Men and Immortality" is about a scholarly gentleman's search for immortality in the late 1800s. What he finds is much more. Call it Vapor Loch. It's brought to you by David Mack.

The fourth and last story in this issue, "Blood Pack," is about a rescue team in the future made up of some very different characters who must try to invade the fortress of their enemies and extract one of the prisoners. Story is by Dwayne Haddix and art by Dan Preece.

WHO DARES INTRUDE INTO MY REALM!!
WE DARE, MIGHTY KRONOS, HIERARCH OF THE TIME-LORDS... WE ARE THE DRIFTERS!
WE ARE OF THOSE WHO HAVE PLEDGED TO SERVE THE TIME-SPACE CONTINUUM.
-- AND WE'RE LOOKING FOR TIME-STEPPER, BLAZE'S AND MY MOM, SO QUIT JERKING AROUND.
HELLO, CHILDREN...
YOU CALLED?
I UNDERSTAND THAT BRIGHT-BLADE AND THE OMNI-DEVICE HAVE DISAPPEARED. THIS COULD BE A SERIOUS MATTER...
I WILL SEND YOU TO WHEN HE IS AND YOU MUST DO WHATEVER IS NECESSARY TO REGAIN THE DEVICE!

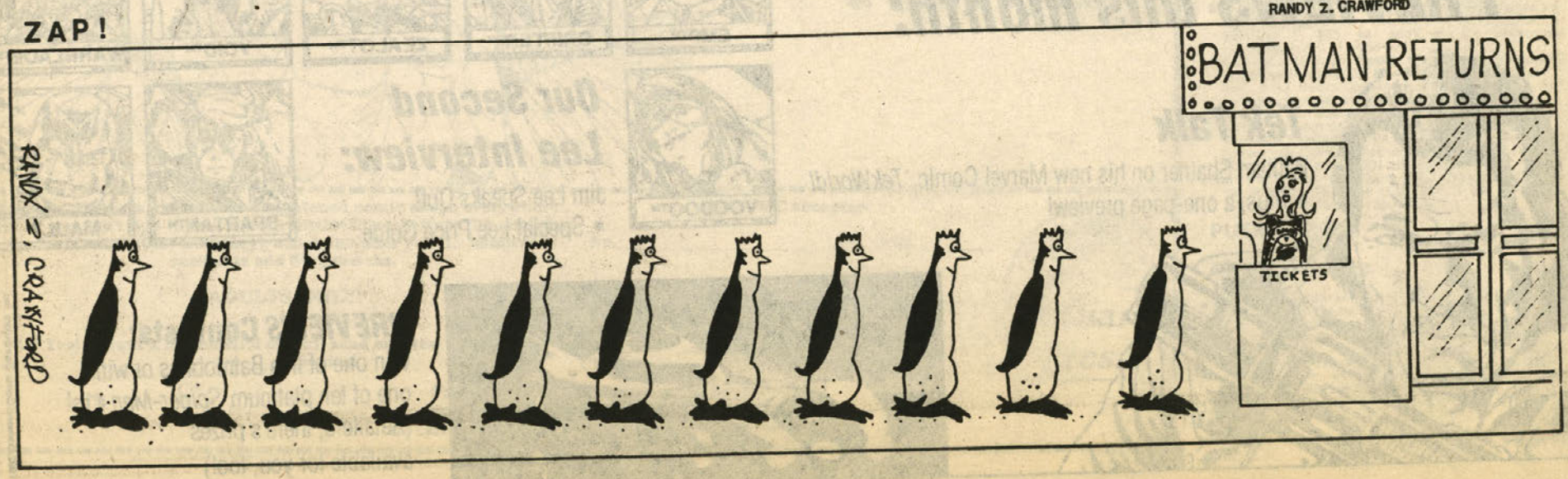
I AM FEAR.
I AM HATRED.
I AM DEATH!
WE BELONG TO EACH OTHER, TRACY!
NOOOO!!
I HATE MONDAYS!
I AM VENGEANCE
STORY BY JOE MARTIN PENCILS BY WILLIE PEPPERS INKS BY BOB HICKEY LETTERS BY WARD LEROC

I'M COMING FOR YOU, HOLLISTER!
I AM THE SEEKER!
I AM VENGEANCE!!
CONTINUED NEXT ISSUE! THIS IS JUST THE BEGINNING. KEEP A LOOK OUT NEXT MONTH TO SEE THE SEEKER IN ACTION! IT AIN'T PRETTY.

IT HAS BEGUN...
BUT IT IS A RECAPITULATING PROCESS...
THUS, I NEED MORE BLOOD!
The wind howls, soothes and stings...
Darkness spreads its bat-like wings.
Shadows of necromance and faerie kings
Proclaim their opiate kingdom
This awakens in the sleep of Death.
CONTINUED...

ZAP!

RANDY Z. CRAWFORD



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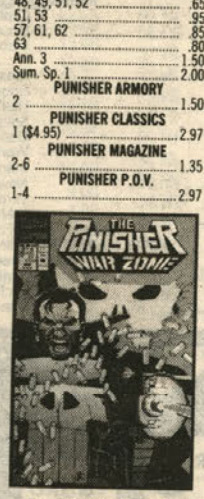

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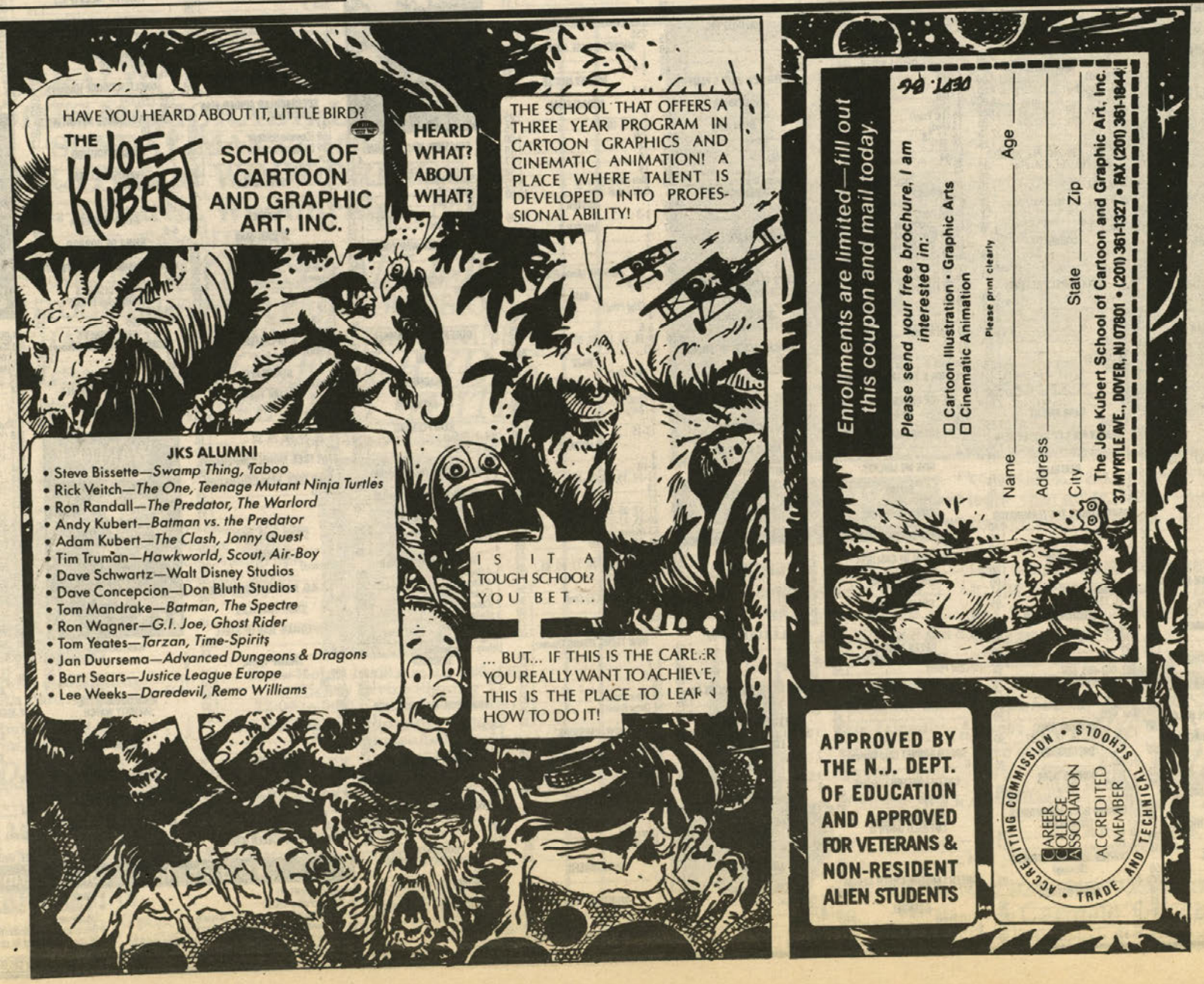
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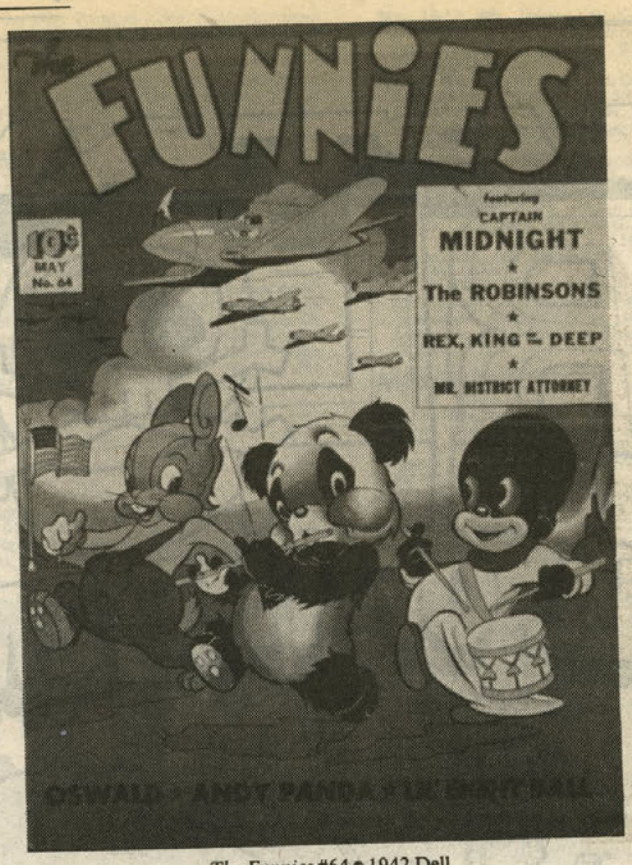

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Wooley's new catalog features rare Golden Age comic books

Many rare and historically important comic books are offered in Wooley's May 21 "bid by mail or phone" catalog, including some that are seen so infrequently that almost no one is aware of their full contents or true signifcance.

"Who, for example, knows that Bill Gaines apparently made his comic-book debut in February 1937 in *The Funnies* #5," asked Wooley, "or that Captain Easy and Wash Tubbs had their first portrait cover the following month on *The Comics* #1? This is the type of original research that we enjoy doing and that we believe makes our photo-illustrated catalogs something special. After all, comic books as we know them today first appeared in 1933, and their early history is still not well known.

"Also important and extremely rare is DC's *More Fun Comics* #10, which includes not only Siegel and Shuster's Henri Duval, but also their Dr. Occult, who would star in the first modern newsstand comic book super-hero origin a few months later. Another memorable 1936 DC featured in the sale is *New Comics* #6, and it, too, has characters created by Siegel and Shuster, the team who would present Superman in 1938. This very early Siegel and Shuster material fascinates me," Wooley went on, "because there are many signs, for those who know how to look, that Superman is close at hand. For example, Dr. Occult looks almost exactly like Superman, while Siegel and Shuster's Federal Men story in *New Comics* #6 includes strong SF elements. Imagine the thrill of reading these comic books when they were new, when the very concept of the super-hero was being created.

"*New Comics* changed its title with #12 to *New Adventure Comics*, before becoming the renowned and immensely successful *Adventure Comics* with #32.

"Western collectors will have the opportunity to purchase two key issues especially well suited to their tastes, including the extremely rare 1938 *Cowboy Comics* #13 (#1), which was Centaur's first original Western title." Wooley said that he doubts that more than 25 examples of this comic book still survive.

Wooley said, "Somewhat later but also quite important is *Roy Rogers March of Comics* #17, which was not only the first Roy Rogers *March of Comics*, it was also the first *MOC* Western and the first *MOC* to star a real-life person."

Various comic books from 1939 are showcased in the catalog, but Wooley said that the most important probably are *Feature Comics* #23, with the first cover appearance of Charlie Chan, and *Amazing-Man Comics* #5, which is the debut of the *Amazing-Man* title and which is considered by many to be the ultimate Centaur.

"We have always sought to provide comic books for the serious collector," Wooley said, "and we take pride in the fact that many of our customers actually read their Golden Age comic books for the fun of it. From that point of view we are especially pleased to offer *Amazing-Man Comics* #5, as few stories can compare with Bill Everett's origin there of A-Man's super-powers. When A-Man's mentors chain his hands and feet and then make him fight a king cobra with his teeth, well, one has to see it to believe it.

(AUCTION, Page 42)

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5 16 92	Somerset, NJ - Holiday Inn, 304 Rte. 22 West	Great Eastern
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48 GD GD –	195.00	92 VG VG –	150.00	119 FN FN –	225.00	148 VG	90.00
50 GD GD –	195.00	93 GD GD –	95.00	121 VG	95.00	149 GD – VG	110.00
53 VG FN	295.00	95 GD – VG	125.00	123 VG	110.00	151 VG VG –	125.00
54 VG	195.00	100 VG VG –	275.00	124 FN VF	375.00	152 GD – VG	90.00
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66 GD GD –	150.00	105 VG –	130.00	126 GD GD –	125.00	155 VG – FN	120.00
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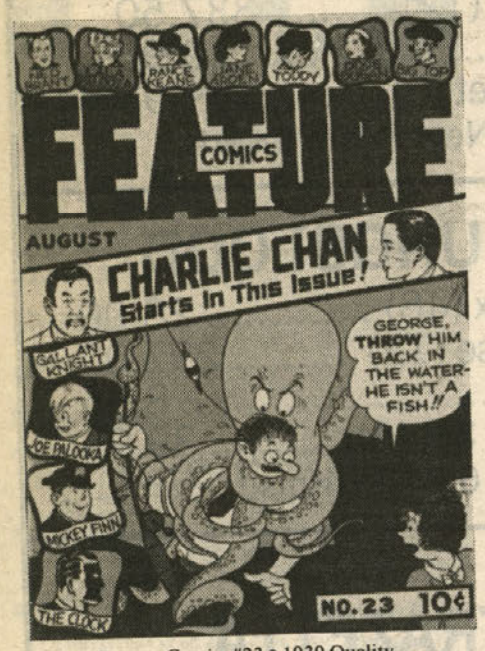
AUCTION
(From Page 38)

Our only regret in this regard is that *Amazing-Man Comics* #5 is so rare and valuable that almost no one gets to read it in its original form any more."

A 1940 highlight in Wooley's upcoming sale is *Crash Comics Aventures* #1, which not only features a direct competitor to Superman named Strongman, but also the comic-book debut of the team of Joe Simon and Jack Kirby. Other special items from 1940 included in the catalog are *Blue Ribbon Comics* #7, with its super-hero/pulp-horror type cover; *Wings Comics* #2, which is one of the rarer Fiction House comics; and *Champ Comics* #1, which begins with a super-hero portrait cover and is the first issue of that title.



Feature Comics #23 © 1939 Quality
Photo © 1992 Charles Wooley

Cowboy Comics #13 © 1938 Centaur
Photo © 1992 Charles Wooley

Crash Comics Adventures #1 © 1940 Team
Photo © 1992 Charles Wooley

"By 1941 comic books were well enough established to have become somewhat sophisticated, and three comic books from that year appearing in the new catalog illustrate this clearly," Wooley said. "*Detective Comics* #48 finds Batman softening just a bit and beginning to rely upon beloved story elements like his Batmobile, while *Adventure Comics* #62 is a superb example of the evolution of the super-hero, starring, in developmental order, Sandman, Hour-Man, and Starman. Furthermore, the growing menace of World War II, as well as the increasing sophistication of the comic book, are reflected in 1941's *U.S.A. Is Ready!* one of the most impressive pieces of wartime propaganda ever published."

By 1942 comics had evolved to the point at which established titles were being given new directions, and one illustration of this is *The Funnies* #64, the key transition number between the heroic past and the funny-animal future. "We are very pleased to offer this issue, as both the heroes and the funny animals are combined with a patriotic theme on the historic cover. Oswald the Rabbit, Andy Panda, and Li'l Eight Ball parade in 'Spirit of '76' fashion before a U.S. flag, while Captain Midnight flies a salute in his plane overhead. The image is spectacular."

Some consider the early Golden Age to have endured into 1943-1944, and two comics from this era which are not often offered for sale are the original first edition of *Classic Comics* #8, *Arabian Nights*, and *The Complete Book of True Crime Comics*, which was, in effect, the first crime "annual" as well as one of the earliest giant-size comics from any publisher.

Wooley's catalog also lists many comics from the later Golden Age, including more scarce crime comics (*Crime Smashers* #1, *Fox Giant All Famous Crime Stories*), animation tie-ins (*George Pal's Puppetoons* #1), romance (*I Love You* #1 and many others), as well as seldom-seen horror comics. These range from *Strange Terrors* #1 to *Mister Mystery* #11, the cover of which depicts huge ants about to devour a living man's head.

The catalog also offers more than 5% of all the Fiction House comic books ever published, including *Planet, Jungle, Jumbo, Wings, Fight, Rangers,* and *Cowgirl Romances.*

Although Golden Age is the primary focus of this particular sale, there are a number of titles from the early Silver Age as well. DC comics include *Challengers of the Unknown, Sea Devils, Rip Hunter, Strange Adventures,* and *My Greatest Adventure.* Marvel comics include *Tales of Suspense* #1, *Strange Tales* #78, and super-hero stories with Spider-Man and many others, up to and including 1966's *Fantastic Four* #48, which has the debut of The Silver Surfer.

Subscribers to Wooley's catalogs will receive this photo-illustrated catalog, with each of the hundreds of lots pictured and fully described, in early May. ***CBG*** readers who are not subscribers but who would like to receive a copy of the catalog via first class U.S. mail can do so by sending $3 for one issue or $7 for a three-issue subscription to Charles Wooley, Box 22802, Lake Buena Vista, Fla. 32830.

"I began collecting comic books in the 1950s for the pure joy of it — for the sense of wonder generated by the stylized tales of the late Golden Age and the early Silver Age," Wooley said. "I try to reflect the excitement, thrills, and charm of the medium in each of my deluxe catalogs, in an attempt to share the delights of the four-color art form with other serious collectors." Wooley said he has reserved a number of catalogs just for ***CBG***'s readers.

Grendel moves to Dark Horse

Dark Horse Comics will publish *Grendel: Warchild,* a new 10-issue series tentatively set to begin in August. Written by Matt Wagner and pencilled by Patrick McEown, the monthly series tells a new story featuring the latest incarnation of Wagner's Grendel character. Wagner will ink the series and Bernie Mireault will provide painted color, utilizing the animation cel-style technique he pioneered in *The Jam: Super Cool Color Injected Turbo Adventure #1 from Hell.* Simon Bisley has agreed to provide cover paintings for all 10 issues of the series.

This new series will mark the tenth anniversary of Wagner's creation. Grendel first appeared in 1982, in *Primer* #2, then published by Comico. The character spun off into its own three-issue series, written and illustrated by Wagner, and then resurfaced as the back-up feature in Wagner's *Mage: The Hero Discovered.* Those episodes were later collected into the graphic album *Grendel: Devil by the Deed.*

After the publication of *Devil by the Deed,* Wagner began writing a new monthly color *Grendel* series in which he alternated artistic teams with every different incarnation of the character. This series, which ran 40 issues, was nominated for several awards and featured such then-newcomers as the Pander Brothers, Bernie Mireault, John K. Snyder, Jay Geldhof, and Tim Sale.

Grendel: Warchild is set in a futuristic, worldwide feudal empire, 10 years after the death of Orion Assante, the former Grendel-Khan. Orion's son Jupiter, the heir apparent to the throne, is abducted, and while the child is worth a hefty ransom, there seems to be more than money on the mind of his kidnapper — who is none other than Grendel. The pair is pursued through the desert wilds, only to wind up in the Chicago of the future, a city terrorized by anti-Grendel gangs.

"After two years of waiting, Grendel fans are in for some surprises with this series," said Diana Schutz, who edited the original series at Comico and is editing the new series. "Matt is leaping off in a new direction here, focusing on action and suspense, balanced with a sparse dialogue that is reminiscent of his writing style on *Mage.* The story, however, is no less compelling for that — and maybe even more so. Long-time readers will be reintroduced to certain characters from the last *Grendel* story line, published over two years ago, but this is also a good jumping-on point for new readers, as the series takes off on a path entirely its own. And Patrick [McEown]'s pencil art is quite lush — the series is really coming back strong."

"Now that *Grendel* has found a home at Dark Horse, I've been thinking about the long-promised *Mage II,*" said Wagner.

Grendel: Warchild #1 is tentatively scheduled to ship Aug. 4, with a cover price of $2.50 ($3 in Canada).

New scholarships for new cartoonists

The Joe Kubert School of Cartoon and Graphic Art Inc., Dover, N.J., has announced two new scholarship programs for its students for the 1992-93 school year.

First is the Jack Kirby Scholarship, named for the co-creator of Captain America. This scholarship consists of $1000 to be awarded to a deserving first-year applicant for the 1992-93 year. Applicants for this award must successfully complete the Kubert School's established admissions procedure in order to be eligible.

There will also be three $50 Dark Horse Comics Scholarships awarded to three current and worthy second-year students. Sponsored by the publisher of such comic books as *Aliens* and *The Terminator,* these awards will be applied to the winner's third-year tuition to the cartooning school.

Winners will be determined by a board of Kubert School faculty. First-year applicants' portfolios received by July 1 are eligible for the Kirby Scholarship. The deadline for portfolio submissions for the Dark Horse Scholarships is May 13. Portfolios must consist of 6-10 pieces of the student's best work. The art can be black-and-white or color, in original form or on slides or videotapes (if computer art, it must be on Mac-Plus format), single illustration, or sequential art.

The Joe Kubert School also offers the $1000 Norman Maurer Scholarship to current second-year students of the school. For further information, call (201) 361-1327 Mondays through Fridays or write to the school at 37 Myrtle Ave., Dover, N.J. 07801.

Flashback: 20 years ago

Fanzine publisher Paul Levitz acquires the rights to the title of comic-book fandom's oldest newszine *The Comic Reader* and combines it with his own publication, *Etcetera,* beginning with the December 1971 issue.

—Greg W. Myers

Flashback: Five years ago

The Independent Comics Group division of Eclipse Comics publishes *The Official Legion of Super-Heroes Index* Volume 1, December 1986, compiled and edited by Murray R. Ward and with a Curt Swan cover illustration.

—Greg W. Myers

Flashback: 60 years ago

Walt Disney's Mickey Mouse appears in color for the first time Jan. 10, 1932, with the publication of the first Sunday comics page written and illustrated by Eart Duvall. (Three years later, Mickey appears in his first Technicolor cartoon, "The Band Concert.")

—Greg W. Myers

ORIGINAL ART

16½"x22" unfinished Berni Wrightson illustration. Pictured on page 236 in "A Look Back" $1250.00

13½"x11" Bob Kane ink and wash illustration $2500.00

X-Men Annual #14 p.23 by Art Adams ... $125.00

Hulk #374 P.3 by Dale Keown $125.00

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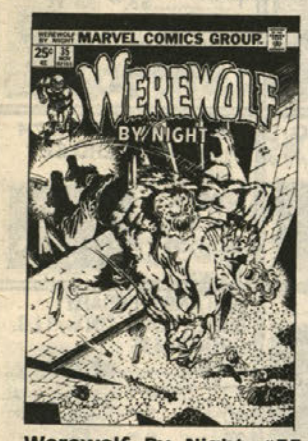

Werewolf By Night #35 cover by Jim Starlin and Berni Wrightson.$450.00

X-Men Annual #14 cover by Art Adams ... $900.00

Teen Titans #40 cover by George Perez ... $400.00

Marvel Comics Presents #98 cover by Sam Kieth $600.00

She Hulk #20 cover by Dale Keown $250.00

Thor #198 by John Buscema $250.00

Thor #193 p.2 by John Buscema $125.00

Silver Surfer book by Jack Kirby p.46 . $500.00

Thor #153 p.14, Kirby $200.00

Thor #153 p.17, Kirby $250.00

Popeye Sunday 6-12-38, writing attributed to Segar, art by Doc Winner $2500.00

Marvel Comics Presents #88 cover by Sam Kieth $800.00

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Flash #133 p.5, Infantino $400.00

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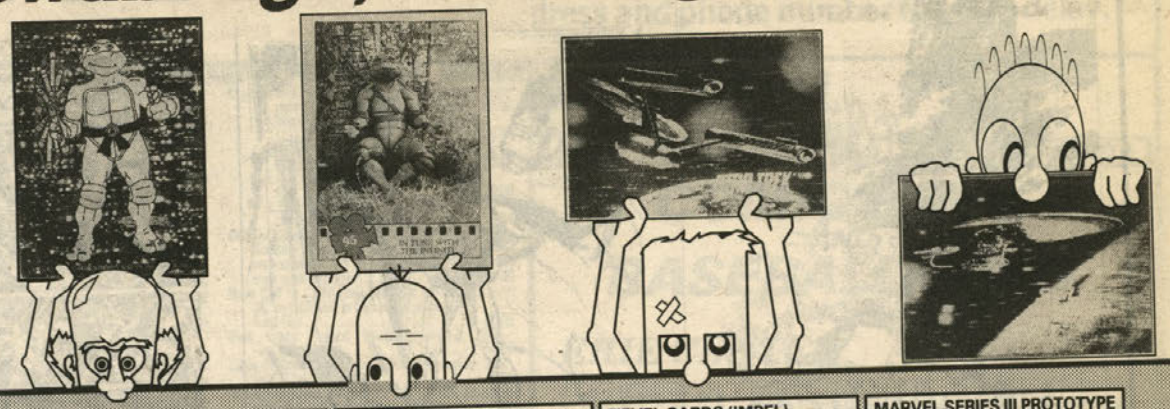

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JULY

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(As seen in the CBG)

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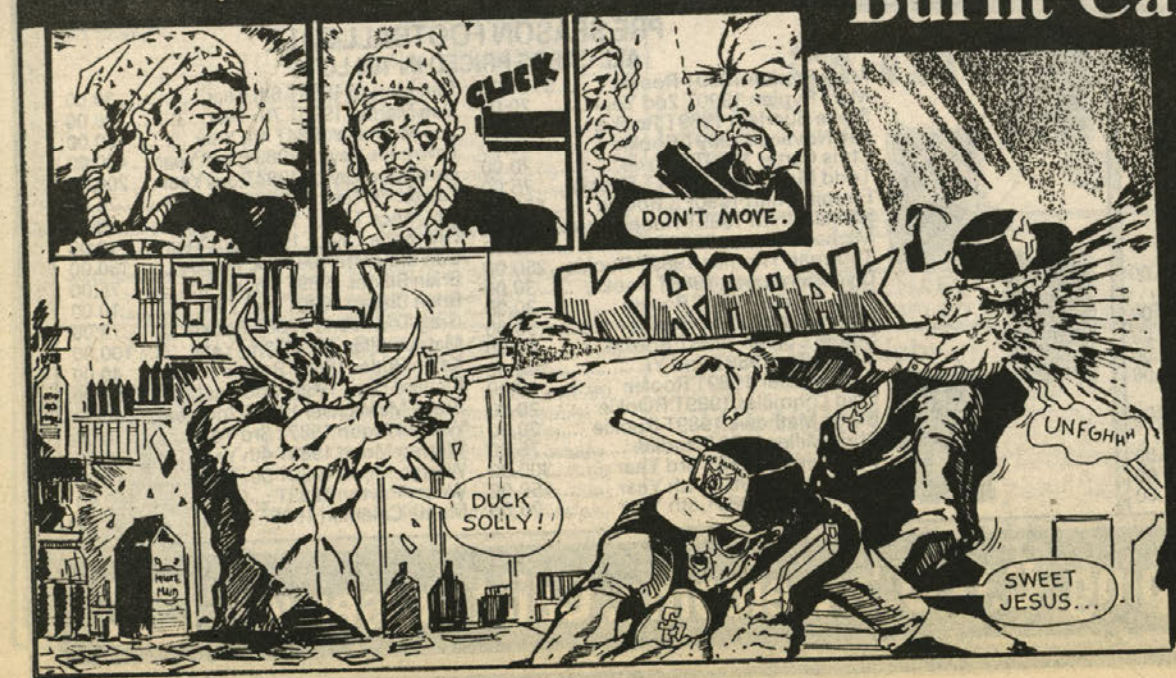

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Jack Kirby and Roz Kirby at San Diego Comic-Con, 1991.
Photo by Robert Bretall

50th wedding anniversary: Jack and Roz Kirby

I have just written and deleted a dozen snappy opening paragraphs, filled with witty (ha!) anecdotes, sneaking ever-so-cleverly up on the subject of Jack and Roz Kirby and their 50th anniversary. It finally dawned on me — and it sure took long enough — that I oughta chuck the funny sidelights and just write what's on my mind.

I've known Jack and Roz for over half my life — since July of '69. As friend, creative associate, spokesperson, consultant in legal matters, and honorary kinfolk, I've been in a unique position to see how the two of them are loved and respected by everyone around them, in comics and out. It is more than just acknowledgement that Jack draws well, that he invented half the industry, and that none of that would have been possible without Roz.

It is, more than that, a tremendous personal affection, enjoyed to this degree by absolutely no one else in the history of comics. Hundreds and hundreds of times, I've heard, "I owe my career to Jack," "I took up drawing because of Jack," "Jack's comics were a major part of my childhood" and on and on, often with recognition that Roz has always been a Full Partner in everything Jack has done. Maybe she hasn't always been sitting at the board, moving the pencil like him, but those of us who know the Kirbys know she's been indispensable to his work. Together, they can do just about anything.

No wonder they've lasted 50 years. It's probably a hopeless cliche to wish them 50 more but, if anyone can make it, it's Jack and Roz.

—Mark Evanier

Jack and Roz Kirby slow dance to the music of Seduction of the Innocent.
Photo by Jackie Estrada

For 50 years, Roz Kirby has looked after her husband, Jack. She cooked and cleaned, raised the kids, and offered a hug when he needed one. This allowed Jack to create worlds that took our breath away and made us consider possibilities we'd never dreamed.

If Jack Kirby is a national treasure, Roz Kirby is the best curator for the job.

Best wishes to both of them on their 50th wedding anniversary.

—Greg Theakston

If Stan Lee is (as I have stated any number of times) my spiritual father, then Jack Kirby is, hands down, my favorite uncle.

If the past 50 years with Jack have been as exciting for Roz as they've been for Jack's legions of "nephews," then she's experienced incredible wonderment.

(KIRBY, Page 58)

"... He's a real demon in a Darkseid sweater,
Got a pretty little Mrs. who knows him better.
He's an artist buddy; he ain't no hack
Who went off to war and who came back."

From Seduction of the Innocent's "King Jack"
Lyric by Mumy

I've had the privilege of meeting many "famous" people whose work has inspired my own. None of them have turned out to be any nicer than Jack. He and Roz are two of the most down-to-earth, positive people I've ever met!

I salute The King and his Queen on their Golden Anniversary!

Love you guys!

—Bill Mumy

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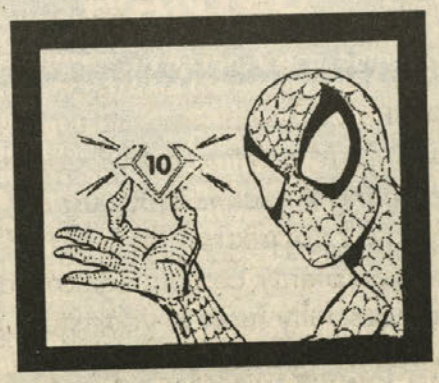

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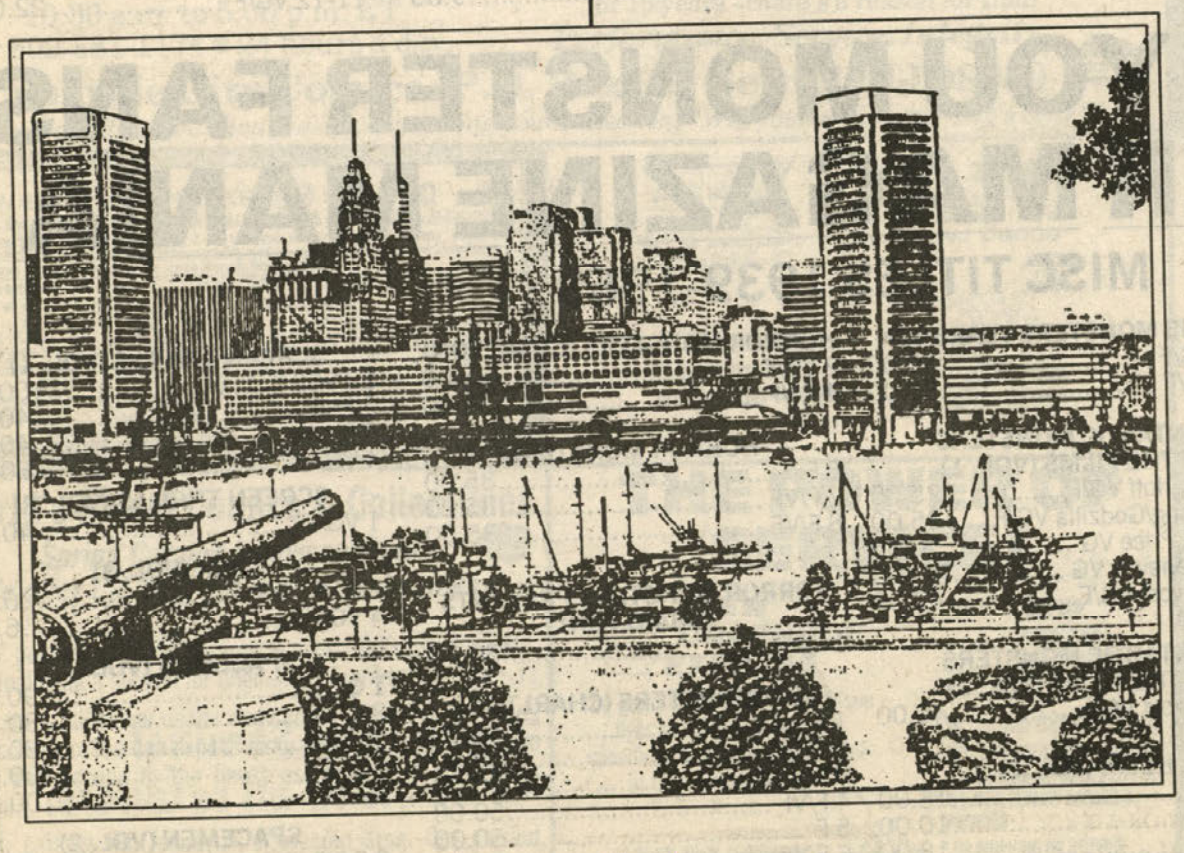

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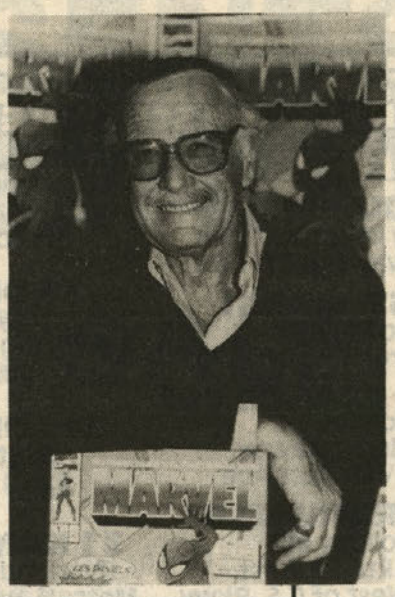

Stan Lee heads an exciting list of special guests for the Seminar. Don't miss his speech Sunday at the Diamond Gem Awards. Other special guests scheduled to attend include: Sal Buscema, Bob Layton, Jim Lee, Rob Liefeld, Todd McFarlane, Mike Okamato, John Romita, Sr., Mark Schultz, Jim Shooter, Marc Silvestri, Dave Sim, and Terry Stewart.

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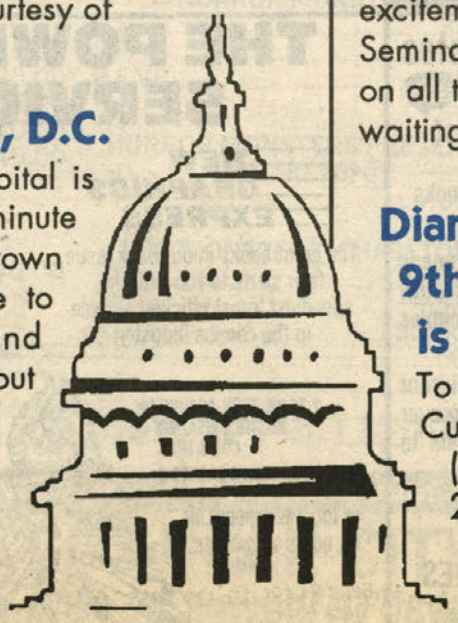

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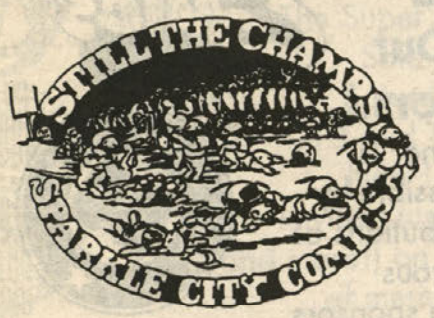

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Artist of Robin

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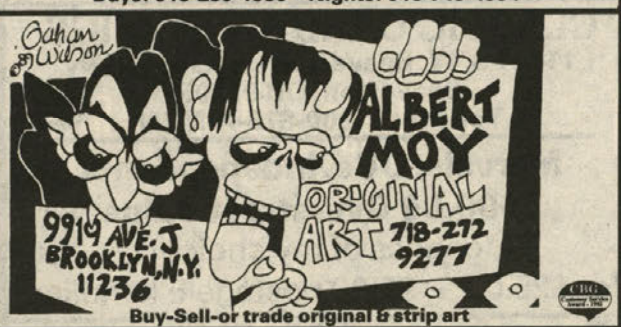

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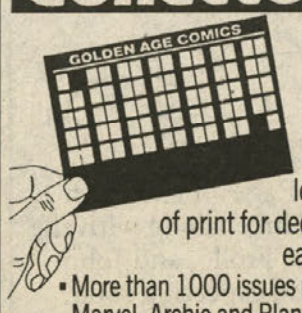

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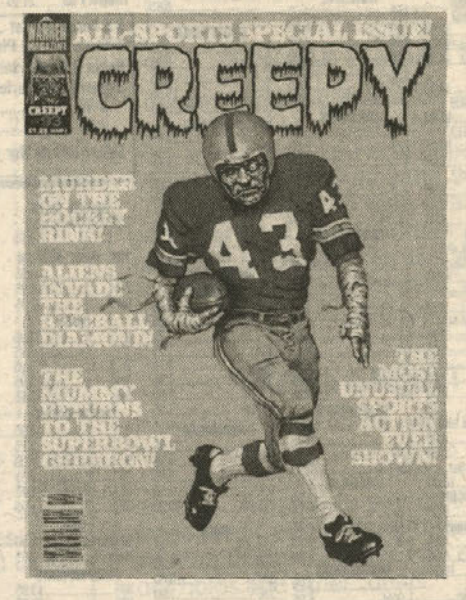
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KIRBY
(From Page 48)

Jack? Well, he's even luckier than all those super-heroes who managed to dodge that lethal ray-blast *at the last possible instant.*

Happy anniversary, you lovebirds, and many more to follow.

—Tony Isabella

Times and tastes among readers change with such capriciousness ("cartoony" gives way to "realism," which slides into "exaggeration" — and who knows what will be next?) that it's rare to be able to point to any one individual and say, "Him. He's made a lasting difference. His work, decades later, continues to influence styles and stories." One of those, and perhaps the foremost, was and is Jack Kirby. A happy Golden Anniversary to a man who helped define the Golden (and Silver) Age and to Roz, who I'm certain has always been golden to him.

—Peter David

The Science Fiction and Fantasy Writers of America have presented its 1991 Nebula Awards to:

- Best Novel: *Stations of the Tide* by **Michael Swanwick.**
- Best Novella: "Beggars in Spain" by **Nancy Kress.**
- Best Novelette: "Guide Dog" by **Mike Conner.**
- Best Short Story: "Ma Qui" by **Alan Brennert.**

SFFWA also gave a special President's Award for Best Dramatic Script (to be known as the Bradbury Award, after **Ray Bradbury**) to the script for *Terminator 2: Judgment Day* by **James Cameron** and **Bill Wisher.**

(CBG thanks Andrew Wheeler for reporting this news to us.)

Comics industry birthdays
May

Compiled by Greg W. Myers

May 1, 1940: Alex Nino
May 1, 1956: Phil Foglio
May 1, 1956: Tim Sale
May 2, 1922: Doug Wildey
May 2, 1955: Jerry Scott
May 2, 1962: Ryan Brown
May 2: Glenn Herdling
May 2: Howard Cruse
May 3, 1919: John Cullen Murphy
May 3, 1927: Mell Lazarus
May 3, 1939: Denny O'Neil
May 3, 1958: Bill Sienkiewicz
May 3, 1964: Harrison Fong
May 3, 1967: Adam Hughes
May 4, 1928: Nestor Redondo
May 4, 1937: Wayne R. Reid
May 4, 1953: Doug Cushman
May 5, 1932: Stan Goldberg
May 6, 1948: David Michelinie
May 6, 1951: Rob Carosella
May 6, 1952: Dennis Jensen
May 7, 1942: Tony Auth
May 7, 1951: Michael T. Gilbert
May 8, 1938: Jean Giraud ("Moebius")
May 9, 1931: Richard H. Hodgins Jr.
May 9, 1947: Barbara Slate
May 9, 1958: David Campiti
May 9, 1963: Ty Templeton
May 10, 1901: Vincent T. Hamlin
May 10, 1905: Alex Schomburg
May 10, 1951: Murray R. Ward
May 11, 1953: Mike Curtis
May 11, 1955: Matt Feazell
May 11, 1962: Sandy Carruthers
May 12, 1915: Tony Strobl
May 12, 1950: Tom Armstrong
May 12: Catherine Yronwode
May 12, 1954: Neil D. Vokes
May 13, 1946: Marv Wolfman
May 14, 1924: Brad Anderson
May 14, 1954: Bob Wayne
May 15, 1938: John G. Fantucchio
May 15, 1958: Paul Curtis
May 15, 1961: Jeff Dee
May 16, 1952: Christopher K. Browne
May 16, 1957: Henry Vogel
May 16, 1960: Chester Brown
May 17, 1956: Dave Sim
May 17: Steve Geiger
May 17: Gary Leach
May 17, 1958: Chris Ecker
May 17, 1968: Pete Fitzgerald
May 18, 1931: Don Martin
May 18, 1953: Arthur Suydam
May 18: Alan Kupperberg
May 18, 1960: James W. Fry
May 19, 1955: Frank Albanese
May 19, 1963: Reggie Byers
May 20, 1942: Gail Beckett
May 20, 1963: Alan D. Oldman
May 20, 1965: Al Bigley
May 21, 1915: Don Trachte
May 21, 1920: Lee Elias
May 21: Nansi Hoolahan
May 21, 1956: Gary Reed
May 22, 1958: Jim Rohn
May 23, 1919: Win Mortimer
May 23, 1951: John Bolton
May 24, 1925: Carmine Infantino
May 24: Evan Skolnick
May 25, 1934: Clay Geerdes
May 25, 1949: Barry Windsor-Smith
May 25, 1953: Stan Sakai
May 25, 1957: Marc Hempel
May 25, 1957: Terry Nantier
May 26, 1939: Herb Trimpe
May 26, 1950: Marcus David
May 27, 1934: Harlan Ellison
May 27, 1953: Louis Scarborough Jr.
May 27: 1954: Mark Wheatley
May 27: Carrie Spiegle
May 27: Vince Westerband
May 28, 1947: Lynn Johnston
May 29: Jim Salicrup
May 29, 1951: Larry Marder
May 30, 1916: Mort Meskin
May 30, 1952: Mike W. Barr
May 30, 1957: Peter Quinones
May 30, 1962: Kevin Eastman
May 31, 1944: Andy Yanchus
May 31, 1952: David Anthony Kraft
May 31, 1967: Dean E. Haspiel

Flashback: 40 years ago

The first *Peanuts* Sunday comic strip is published Jan. 6, 1952, written and drawn by creator Charles M. Schulz.

—Greg W. Myers

Flashback: 20 years ago

Steve Lemberg Productions, in association with Marvel Comics, presents "Stan Lee at Carnegie Hall!" Jan. 5, 1972. Advertised as "An erudite evening of cataclysmic culture with your friendly neighborhood bullpen gang," the 8 p.m. performance includes appearances by Roy Thomas, Herb Trimpe, John Romita, John Buscema, and Barry Smith.

—Greg W. Myers

Marvel Entertainment has announced that **Dave Kosinski** has left as Marvel Midwest field representative, effective May 1.

To apply for the position, forward your resume with cover letter to **Bruce G. Costa**, Retailer Liaison, Marvel Entertainment Group Inc., 387 Park Avenue South, New York, N.Y. 10016. Costa said, "Applicants should have excellent written and verbal communication skills, direct market experience, and, preferably, a familiarity with the Greater Chicago Area. This is a difficult job; it requires extensive travel and paper work."

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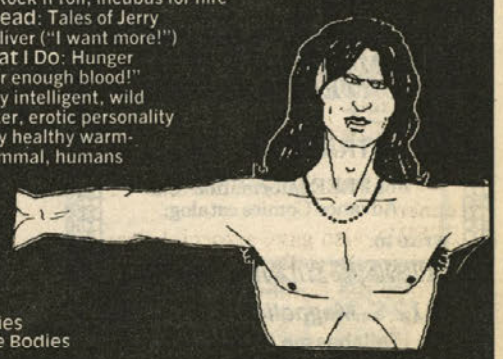
Tales of Jerry Pro-Files
Mr. Mojo Ryzin'
Home: Which one? L.A., Paris, S.F.
Age: An external 27
Hobbies: Rock'n'roll, reading, mugging vermin
Profession: Rock'n'roll, incubus for hire
Last Books Read: Tales of Jerry by Jane J. Oliver ("I want more!")
Why I Do What I Do: Hunger
Quote: "Never enough blood!"
Profile: Highly intelligent, wild practical joker, erotic personality
His Drink: Any healthy warm-blooded mammal, humans are best

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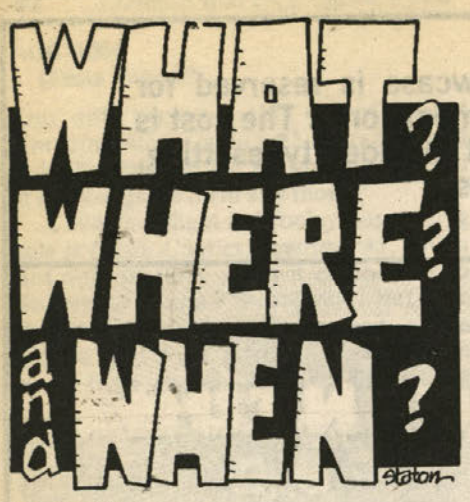

ALABAMA

May 23 AL, Gadsden. Collectors Expo, Holiday Inn. 801 Cleveland Ave., SH: 10am-4pm, T: 5, F: $35., A: $1. Dana Pinkard, 514 Broad St., Rome, GA 30161. PH: 404-234-8210.

May 24 AL, Huntsville. Collectors Expo, Marriott Inn by The Space Center. 5 Tranquility Dr., SH: 10am-4pm, T: 20, F: $40., A: $1. Dana Pinkard, 514 Broad St., Rome, GA 30161. PH: 404-234-8210.

ALASKA

ARIZONA

ARKANSAS

CALIFORNIA

May 13 CA, Walnut. Every Wed. Nite Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N., SH: 5pm-9:30pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

May 16 CA, Walnut. Every Sat. Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, SH: 10am-5pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

May 17 CA, Diamond Bar. San Gabriel Valley Comic Book & Sports Card Show, Days Inn. 21725 Gateway Center Dr. (intersection of 60 & 57 Fwys.), SH: 10am-4pm, T: 35-8', F: $50., A: $3., under 5 free. Hal Wamsley, 21343 Cold Springs Ln., Ste. #488, Diamond Bar, CA 91765. PH: 714-860-2043.

May 17 CA, Burlingame. Super-Con Comic Book Show, Sheraton Hotel. 1177 Airport Blvd., SH: 10am-5pm, A: $3.50, children under 5 free. Super-Con, PO Box 215392, Sacramento, CA 95821. PH: 916-929-3924.

May 17 CA, San Francisco. Comic Book Convention, Holiday Inn Golden Gateway. 1500 Van Ness Ave. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

May 17 CA, Fresno. Comic Book Convention, Piccadilly University. 4961 N. Cedar Ave., SH: 10am-4pm, T: 50, F: $30.-$35., A: $1. Greg Gonzales, 788 E. June Lake Lane, Fresno, CA 93720. PH: 209-434-1301 or 252-6659.

May 17 CA, San Fernando Valley. Comic Book Convention, Mission Hills Inn. 10621 Sepulveda Blvd. (corner of Chatsworth St. & Sepulveda Blvd.), SH: 10am-5pm, A: $2. Dave, PH: 818-508-5418.

May 20 CA, Walnut. Every Wed. Nite Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N., SH: 5pm-9:30pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

May 22-24 CA, San Jose. Entertainment Expo '92, Red Lion Inn. 2050 Gateway Place, SH: Fri. 1pm-8pm, Sat. 10am-8pm, Sun. 10am-4pm, A: free. Hollywood Gallery, 40611 Grimmer Blvd., Suite C, Fremont, CA 94538. PH: 510-683-0604. Whitney Bain, 2225 Ocean Park Blvd. #2, Santa Monica, CA 90405. PH: 310-450-2805.

May 23-24 CA, San Mateo. Original Antique & Collector's Revival Show. Expo Center, Fairgrounds. Adjacent to Bay Meadows Racetrack, S. of Hwy. 92 & W. of US 101, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 600, A: $5. adults, $3. seniors & kids under 12, pre-schoolers free. Producing Managing & Advertising, (PMA), Vic Befera & Associates. PH: 707-942-5079.

May 23 CA, Walnut. Every Sat. Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, SH: 10am-5pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

May 23 CA, Huntington Beach. Charity Comic Book & Sports Card Show & AUCTION, Boys & Girls Club. 19699 Delaware Ave., SH: 10am-4pm, T: 50-8', F: $40., A: $1. Done Right Productions, 21405 Brookhurst St., Suite 343, Huntington Beach, CA 92646. PH: 714-760-7835.

May 24 CA, San Jose. Bay Area Comic Book Convention, LeBaron Hotel. 1350 N. 1st St., SH: 9:30am-3:30pm, T: 60, F: $55., A: $3.50. Duncan Sandiland, PH: 510-222-8663.

May 24 CA, San Jose. Bay Area Comic Book Convention, Le Baron Hotel. 1350 N. First St., SH: 9:30am-3:30pm, T: 50-6', F: $60., A: $3.50. Duncan Sandiland, PH: 510-222-8663.

May 27 CA, Walnut. Every Wed. Nite Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N., SH: 5pm-9:30pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

May 30 CA, Walnut. Every Sat. Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, SH: 10am-5pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

May 30-31 CA, Orange. Comic Show, City Shopping Center Mall. 20 City Blvd., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 100-8', F: $100., A: free. Derek M. Borthwick Show Prod., PO Box 1018, West Covina, CA 91793. PH: 818-913-4046.

May 31 CA, Glendale. Southern CA Comic Book, Sports Card & Collectibles Show, Civic Auditorium. 1401 N. Verdugo Rd., SH: 10am-4pm, T: 60, F: $50., A: $2.50, under 6 free. Dean Chen, 1315 Allen Ave., Glendale, CA 91201. PH: 818-842-1861.

May 31 CA, San Rafael. Super-Con Comic Book Show, Marin Civic Center. Exit San Pedro Rd. off Hwy. 101, left on City Ctr. Dr., SH: 10am-5pm, A: $3.50, children under 5 free. Supercon, PO Box 215392, Sacramento, CA 95821. PH: 916-929-3924.

May 31 CA, Fairfield. Summer Comic Book Extravaganza, Community Center. 1000 Kentucky St., SH: 10am-4pm, T: 45-6' & 12', F: $35.-$55., A: $2. Ted Stein, PH: 916-758-1471 or 707-422-3974.

Jun 3 CA, Walnut. Every Wed. Nite Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N., SH: 5pm-9:30pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

Jun 3 CA, Sacramento. Baseball Card, Comic Book & Pin Show, "Vintage" Sports Card Warehouse. 3298 Orange Grove Ave. (Watt/I-80), SH: 5pm-10pm, T: 86-8', F: $25. pre-pay, $30. at door, A: $1., under 6 free. Bob McCuddy, 3298 Orange Grove Ave., Sacramento, CA 95660. PH: 916-487-4626.

Jun 6 CA, Walnut. Every Sat. Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, SH: 10am-5pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

Jun 6-7 CA, Sacramento. Summer '92 Comic Book Show, Country Club Mall. Watt/El Camino, SH: 10am-7pm, T: 40-8', F: $95., A: free. Ed Conway, PH: 916-758-1471 or 707-422-3974.

Jun 6-7 CA, Sacramento. Baseball Card, Comic Book & Pine Show, "Vintage" Sports Card Warehouse. 3298 Orange Grove Ave. (Watt/I-80), SH: 10am-6pm, T: 86-8', F: $25. pre-pay, $30. at door, A: $1., under 6 free. Bob McCuddy, 3298 Orange Grove Ave., Sacramento9, CA 95660. PH: 916-487-4626.

Jun 7 CA, Los Angeles. Los Angeles Comic Book & Science Fiction Convention, Shrine Auditorium Expo Center. 700 West 32nd St. Bruce Schwartz, 1802 West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Jun 7 CA, Oakland. Bay Area Comics Convention, Scottish Rite Center. 1547 Lakeside Dr., SH: 10am-4pm, T: 60, F: $65., A: $3.50. Duncan Sandiland, PH: 510-222-8663.

Jun 7 CA, Oxnard. Super-Con Comic Book Show, Civic Auditorium. 800 Hobson Way-Exit Vineyard off 101 S., left on Oxnard Blvd. to 9th, SH: 10am-5pm, A: $3.50, children under 5 free. Supercon, PO Box 215392, Sacramento, CA 95821. PH: 916-929-3924.

Jun 7 CA, San Jose. Comic Book Show, LeBaron Hotel. 1350 N. First St., SH: 9:30am-5pm, T: 60-6', F: $40., A: $3.50, under 8 free. Carolyn, PH: 510-625-6975 or Dan, PH: 510-778-9099.

Jun 7 CA, Los Angeles. Comic Book Convention, Airport Marina Hotel. 8601 Lincoln Blvd. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Jun 10 CA, Walnut. Every Wed. Nite Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N., SH: 5pm-9:30pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

Jun 10 CA, Sacramento. Baseball Card, Comic Book & Pin Show, "Vintage" Sports Card Warehouse. 3298 Orange Grove Ave. (Watt/I-80), SH: 5pm-10pm, T: 86-8', F: $25. pre-pay, $30. at door, A: $1., under 6 free. Bob McCuddy, 3298 Orange Grove Ave., Sacramento, CA 95660. PH: 916-487-4626.

Jun 13 CA, Walnut. Every Sat. Baseball Card, Pins & Comics Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, SH: 10am-5pm, T: 100, F: $25., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 714-594-7492.

Jun 13-14 CA, Sacramento. Baseball Card, Comic Book & Pin Show, "Vintage" Sports Card Warehouse. 3298 Orange Grove Ave. (Watt/I-80), SH: 10am-6pm, T:

(EVENTS, Page 61)

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EVENTS
(From Page 60)

86-8'. F: $25. pre-pay. $30. at door. A: $1., under 6 free. Bob McCuddy. 3298 Orange Grove Ave., Sacramento. CA 95660. PH: 916-487-4626.

Jun 13-14 CA, Antioch-Concord. Collectible Card & Comic Book Expo. Contra Costa County Fairgrounds. 10th & L St. (2 blks off Hwy. 4). SH: 10am-5pm. T: 80-8'. F: $25., A: $2. Christopher Alan. 1370 Bush St., Martinez. CA 94553. PH: 510-370-0283.

COLORADO

Jun 6-7 CO, Denver. Baby Boomerama. Collectors Show. Regency Hotel. I-25 at 38th. SH: 10am-5pm. T: 250. Dana Cain & Kent Cordray. 1010 E. Dartmouth Ave., Englewood. CO 80110. PH: 303-761-8751.

Jun 6-7 CO, Colorado Springs. Sports Card & Comic Book Show. Rustic Hills Mall. SE corner of Academy Blvd. & Palmer Park. SH: 9am-5pm. Sun. 10am-5pm. T: 30-8'.F: $75., A: free. S&K Cards. Tery L. Donelson. 2355 Piros Dr., Colorado Springs. CO 80915. PH: 719-597-0764 or 528-6484.

CONNECTICUT

May 17 CT, E. Hartford. Comic Convention. Elks Hall. 148 Roberts St., SH: 11am-5pm. T: 32. F: $35., A: 99¢. Harold Kinney. 206 Burnside Ave., E. Hartford. CT 06108. PH: 203-289-1208. afternoons.

May 30 CT, Oakville. Card. Comic & Collectibles Show. VFW Hall. Exit 35 off Rt. 8 North. follow to 6th light. Davis St. on left. SH: 9am-4pm. T: 40-8'. F: $25., A: $1. Arlene Casey-Medeiros. 280 Eastern Ave., Waterbury. CT 06708. PH: 203-597-8039. Dan Franek. PH: 203-274-7775.

May 30 CT, Windsor Locks. Baseball Card & Comic Book Show. VFW. Fairview St. (off Rt. 159). SH: 10am-5pm. T: 25. F: $30., A: $1. Annette Dillard. 258 Harvard St., Ste. 319. Brookline. MA 02146. PH: 617-738-1238.

May 31 CT, Windsor Locks. Comic Book Convention. Windsor Court Hotel. 383 S. Center (Exit 41 off I-91). SH: 10am-4pm. A: $2. PH: 203-242-1189.

May 31 CT, Orange. Baseball Card & Comic Book Show. Orange Jr. High School. Rt. 34. Exit 57-Rt. 34 East (off Wilbur Cross Pkwy.). SH: 9am-3:30pm. T: 6'. $30. for 1. $50. for 2. A: $2. Rich Evans. PH: 203-799-2818.

Jun 7 CT, Stamford. Sports Card & Comic Show. Marriott Two Stamford Forum. Exit 8 off I-95. SH: 10am-4pm. T: 35-6' & 8'. F: $35.-$55., A: $2., 99¢ under age 10. Donald Ellis. PO Box 8200. New Fairfield. CT 06812. PH: 203-746-7531.

Jun 13 CT, Naugatuck. Baseball Card & Comic Book Show. Elks Lodge #967. Rubber Ave. (next to McDonalds). SH: 9am-3pm. T: 50-8'. F: $35., A: free. Thomas E. Bryk. PO Box 1056. Naugatuck. CT 06770. PH: 203-723-9289.

Jun 13 CT, New Haven. Comic Book Convention. Park Plaza Hotel. 155 Temple St. Frederic Greenberg. 225 Everitts Rd., Ringoes. NJ 08551. PH: 908-788-6845.

Jun 13 CT, Norwalk. $250.00 Giveaway Sports Card & Comic Book Show. Holiday Inn. 789 Connecticut Ave., Exit 13 off of I-95. SH: 9:30am-3:30pm. T: 40-6'. F: $50., A: $2. BMW Sports Cards. Bruce M. Weinstein. 62 Pear Tree Ln., Franklin Park. NJ 08823. PH: 908-821-1019.

DELAWARE

WASHINGTON D.C.

May 16 DC, Washington. Jubilee Comic Book & Science Fiction Convention. Howard Johnson. 2650 Jefferson Davis Hwy. Jubilee Enterprises. 11910 Asbury Dr., Fort Washington. MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 17 DC, Washington. Serendipity Comic Book Show. Holiday Inn-Silver Spring. 8777 Georgia Ave., SH: 11am-4:30pm. T: 30. F: $60., A: $3. Robert M. Horn. 4 Oak Rd., Glen Farms. Elkton. MD 21921. PH: 301-398-6685.

May 31 DC, Washington. Reality Comic Book Convention. Armory Place. 925 Wayne Ave., Silver Spring. MD. SH: 10am-4pm. F: $50., A: $3. Reality Conventions. 20 Richmond St., Apt. 4. Hagerstown. MD 21740. PH: 301-791-8159.

FLORIDA

May 16-17 FL, Venice. TEC Con. Holiday Inn. 1660 S. Tamiami Tr. Osprey. SH: Sat. 9am-5pm. Sun. 12noon-5pm. F: $45., A: $2.50. Ed Lindow. 2241 Kilpatrick Rd., Nokomis. FL 34275. PH: 813-484-3903.

May 16 FL, Palm Beach Sports Card & Comic Book Show. William T. Dwyer High School. 13601 N. Military Trail. SH: 9am-5pm. T: 50-8'. F: $40., A: $1. Sports Card Central. Bill Berg. 141 Center St., Jupiter. FL 33458. PH: 407-743-7636 or 744-2553.

May 23-24 FL, West Palm Beach. Sports Card & Comic Book Show. Cross County Mall. 4356 Okeechobee Blvd. (corner of Okeechobee Blvd. & Military Tr.). SH: Sat. 10am-8pm. Sun. 11am-5pm. T: 60. F: $65.-$75., A: free. Palm Beach Sports Cards. Ron Miller. 4356 Okeechobee Blvd., Ste. E-700. West Palm Beach. FL 33406. PH: 407-697-5244.

Jun 6-7 FL, Tallahassee. Coin & Collectibles Show. BPOE Elks Lodge. 276 Magnolia Dr., T: 30. F: $30., A: free. Ralph Clark. Rt. 1. Box 3454. Havana. FL 32333. PH: 904-539-5751.

Jun 13 FL, Tallahassee. Coin & Collectibles Show. Scottish Rite Temple. 1800 N. Monroe St., T: 30. F: $30., A: free. Ralph Clark. Rt. 1. Box 3454. Havana. FL 32333. PH: 904-539-5751.

GEORGIA

May 17 GA, Dalton. Collectors Expo. Holiday Inn. I-75 Exit 136. Walnut Ave., SH: 11am-3pm. T: 10. F: $35., A: $1. Dana Pinkard. 514 Broad St., Rome. GA 30161. PH: 404-234-8210.

May 24 GA, Atlanta. Sports Card & Comic Book Show. Sheraton Inn-Century Center. 2000 Century Blvd., SH: 10am-5pm. F: $45.-$55., A: $1. NPW. PO Box 663. St. Charles. MO 63302. PH: 314-947-9581.

May 29-31 GA, Atlanta. Dixie Trek. Sheraton Century Center Hotel. I-85 & Clairmont Rd., A: $22. before Dec. 15. $25. before Mar. 15. 1992. $27. before May 7. 1992. $30. at the door. Dixie Trek '92. PO Box 464351. Lawrenceville. GA 30244.

May 30 GA, Rome. Collectors Expo. Civic Center. Across from Applebee's on Turner-McCall Blvd., SH: 10am-5pm. T: 20. F: $40., A: $1. Dana Pinkard. 514 Broad St., Rome. GA 30161. PH: 404-234-8210.

May 31 GA, Carrolton. Collectors Expo. Ramada Inn. 1202 S. Park St., SH: 11am-3pm. T: 10. F: $35., A: $1. Dana Pinkard. 514 Broad St., Rome. GA 30161. PH: 404-234-8210.

Jun 7 GA, Rome. Collectors Expo. Legends. 514 Broad St., SH: 12noon-4pm. T: 5. F: $15., A: free. Dana Pinkard. 514 Broad St., Rome. GA 30161. PH: 404-234-8210.

HAWAII

IDAHO

ILLINOIS

May 14 IL, Rolling Meadows. Cards. Coins & Comics Show. Holiday Inn. 3905 Algonquin Rd., T: 30. F: $30. for 1. $50. for 2. Dave Richards. 117 E. Palatine Rd., Ste. 114. Palatine. IL 60067. PH: 708-776-7176.

May 15 IL, Arlington Heights. Cards. Coins & Comics Show. Radison Hotel. 75 W. Algonquin Rd., T: 30. F: $35. for 1. $60. for 2. Dave Richards. 117 E. Palatine Rd., Ste. 114. Palatine. IL 60067. PH: 708-776-7176.

May 16 IL, Rosemont. America's Largest One Day Comic & Card Show. Horizon. Skyline Rm. 6925 N. Mannheim Rd., SH: 10am-4pm. T: 144-8'. F: $45., A: $2. Midwest Shows. 7516 W. Douglas. Summit. IL 60501. PH: 708-496-8881.

May 16 IL, Chicago. Science Fiction & Comic Book Convention. St. Cyprian Episcopal Church. 6501 W. Belmont Ave., SH: 10am-4pm. T: 20-6'. F: $10., A: $1. John Spruhan. 6501 W. Belmont Ave., Chicago. IL 60634. PH: 312-622-5433.

May 17 IL, Hillside. Comic Book & BB Card Show. Holiday Inn. I-290 between Wolf & Mannheim Rds., SH: 10am-3pm. A: $1. Graham Crackers Comics. PH: 708-355-4310.

May 17 IL, Chicago. Comic Book Show. Ford City Holiday Inn. 7353 S. Cicero Ave., SH: 10am-4pm. T: 48-8'. F: $35., A: $1. Midwest Shows. 7516 W. Douglas. Summit. IL 60501. PH: 708-496-8881.

May 17 IL, Glen Ellyn. Cards. Coins & Comics Show. Holiday Inn. 1250 Roosevelt Rd., T: 50. F: $30. for 1. $50. for 2. Dave Richards. 117 E. Palatine Rd., Ste. 114. Palatine. IL 60067. PH: 708-776-7176.

May 17 IL, Bloomingdale. Silver Reef Card & Comic Book Show. Indian Lakes Country Club. 250 W. Schick Rd., SH: 9:30am-4pm. T: 120. F: $40., A: $1. William Mueller. 200 S. Roselle Rd., Schaumburg. IL 60193. PH: 708-351-1799.

May 17 IL, Crystal Lake. Sports Card & Comic Book Show. Holiday Inn. Rt. 31 & Three Oaks Rd., SH: 10am-3pm. T: 8'. F: $35., A: $1. Louis Pinsky. PO Box 1072. Lombard. IL 60148. PH: 708-567-9543 (tables, etc.) or 708-309-8204 (show updates).

May 17 IL, Crystal Lake. Sports Card & Comic Book Show. Holiday Inn. Rt. 31 & Three Oaks Rd., SH: 10am-3pm. T: 8'. F: $35., A: $1. Louis Pinsky. PO Box 1072. Lombard. IL 60148. PH: 708-567-9542 (tables, etc.) or 708-309-8204 (show updates.).

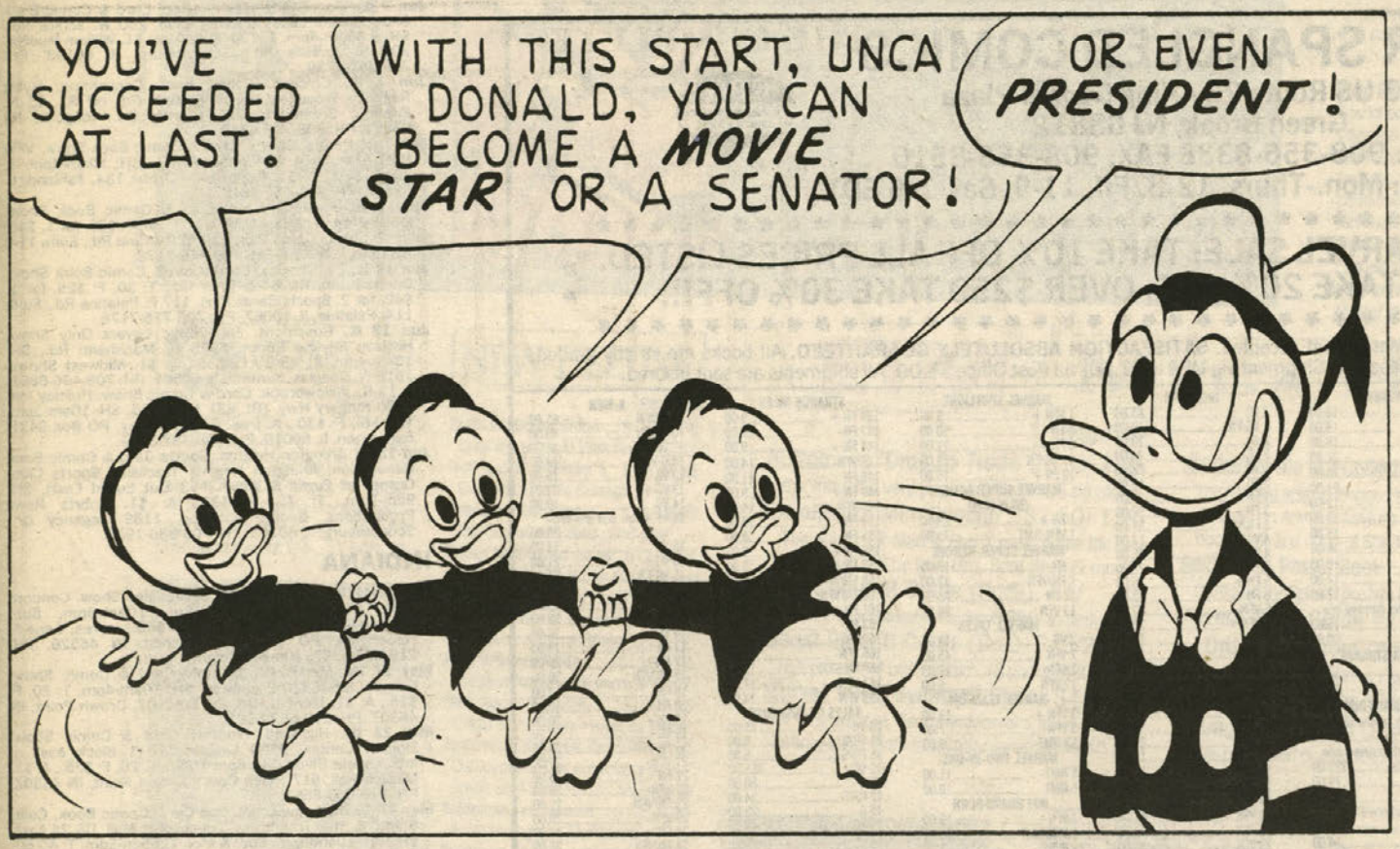
May 19 IL, Hoffman Estates. Tues. Nite Card & Comic Show. Poplar Creek Bowl. 2354 W. Higgins Rd. (Barrington Square Mall). SH: 6pm-10pm. T: 20-8'. F: $25. JoAnn. Coyote Productions. 125 Payson St., Hoffman Estates. IL 60194. PH: 708-310-0602.

May 22 IL, St. Charles. Cards. Coins & Comics Show. Dunham Inn. Rt. 64 & Tyler Rd., T: 30. F: $25. for 1. $40. for 2. Dave Richards. 117 E. Palatine Rd., Ste. 114. Palatine. IL 60067. PH: 708-776-7176.

May 22 IL, Des Plaines. Pinsky Sports Card & Comic Book Extravaganza. Holiday Inn. 1450 E. Touhy Ave., SH: 6pm-10pm. T: 8'. F: $25., A: $1., under 7 free. Louis Pinsky. PO Box 1072. Lombard. IL 60148. PH: 708-567-9543 (tables) or PH: 708-309-8204 (show info).

May 23 IL, Park Ridge-Chicago. Sports Card & Comic Show. Marriott O'Hare Hotel. 8535 W. Higgins Rd., Cumberland I-90. SH: 9:30am-3:30pm. T: 60. F: $35., A:

(EVENTS, Page 62)



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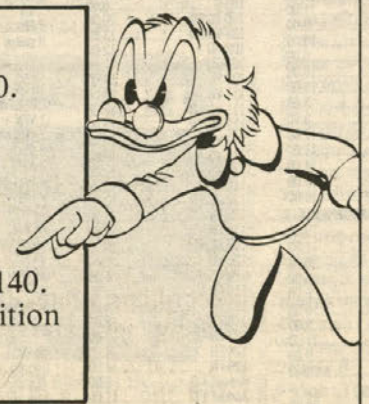

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EVENTS
(From Page 61)

$1., under 7 free. Sports News Prod., 1189 Regency Dr., Schaumburg, IL 60193. George Johnson, PH: 708-980-1975.

May 23 IL, Elk Grove. Sports Card & Comic Book Show, Holiday Inn. 1000 Busse Rd. (Rt. 83); between Landmeier & Touhy, SH: 10am-3pm, T: 8', F: $35., A: $1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (tables, etc.) or 309-8204 (show updates).

May 24 IL, Moline. Comic & Card Show, Holiday Inn. Rt. 6 & 150, SH: 10am-4pm, T: 8', F: $40. for 1, $75. for 2, $100. for 3. ABC Collectibles, 1149 6th Ave., Moline, IL 61265. PH: 309-797-7998.

May 24 IL, Orland Park. For Comic Lovers Only!, Civic Center. 147th St. & LaGrange Rd. (Rt. 45), SH: 10am-4pm, T: 40, F: $30., A: $1. Midwest Shows, 7516 W. Douglas, Summit, IL 60501. PH: 708-496-3113.

May 24 IL, St. Charles. Cards, Coins & Comics Show, Baker Community Center. 2nd & Walnut, T: 50, F: $25. for 1, $40. for 2. Dave Richards, 117 E. Palatine Rd., Ste. 114, Palatine, IL 60067. PH: 708-776-7176.

May 26 IL, Lisle. Cards, Coins & Comics Show, Holiday Inn. 3000 Warrenville Rd., T: 30, F: $35. for 1, $60. for 2. Dave Richards, 117 E. Palatine Rd., Ste. 114, Palatine, IL 60067. PH: 708-776-7176.

May 28 IL, Crystal Lake. Pinsky Sports Card & Comic Book Extravaganza, Holiday Inn. Rt. 31 & Three Oaks Rd., SH: 6pm-10pm, T: 8', F: $25., A: $1., under 7 free. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (tables) or PH: 708-309-8204 (show info).

May 29 IL, Elk Grove. Pinsky Sports Card & Comic Book Extravaganza, Holiday Inn. 1000 Busse Rd. (Rt. 83), SH: 6pm-10pm, T: 8', F: $25., A: $1., under 7 free. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (tables) or PH: 708-309-8204 (show info).

May 30 IL, Harvey. Comic & Card Show, South Side Expo Center. I-80 & Halsted (behind Holiday Inn), SH: 10am-4pm, T: 50-8', F: $35., A: $1. Midwest Shows, 2132 Maple Ave., Homewood, IL 60430. PH: 708-799-3029 or 708-496-3113.

May 30-31 IL, Arlington Heights. Hobby & Collectibles Convention, Forest View Fieldhouse. 2121 S. Goebbert Rd., T: 200 tables & booths, F: $100. table, $250. booth, A: $4. adults, $2. children. Amazing Promos., PH: 708-776-7176.

May 30-31 IL, Elk Grove Village. Sports Cards, Comics, Stamps, & Coin Show, Al Hattendorf Center. 225 E. Elk Grove Blvd., SH: 9am-4pm, T: 60, F: $50., A: $1. Sheila Ray, PH: 708-364-7224.

May 30-31 IL, Moline. Sports Card & Comic Book Show, Howard Johnson Airport. I-80 or I-74 to I-280 Exit Airport, SH: 10am-5pm, F: $90.-$110., A: $1. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

May 30 IL, Arlington Heights. Sports News, Sports Card & Comic Show. Arlington Trackside Bldg., corner of Euclid & Wilke Rds., Rt. 53 to Euclid East. SH: 9am-3pm, T: 80-8', F: $35., A: $1., under 7 free. Sports News Prod., 1189 Regency Dr., Schaumburg, IL 60193. George Johnson, PH: 708-980-1975.

May 31 IL, Naperville. All Comic Book Convention, Holiday Inn Crowne Plaza. Warrenville Rd., near Naperville Rd. & Tollway I-88, SH: 10am-3pm, A: $1. Graham Crackers Comics, 5 East Chicago Ave., Naperville, IL 60540. PH: 355-4310.

May 31 IL, Lombard. Relax-A-Con Comic Book & Collectors Show, Veterans Memorial Hall. 635 N. Parker (turn south onto Kramer from Rt. 64-North Ave.), SH: 9am-3pm, T: 30-8', F: $25., A: $1. Mike Franklin, 527 Laurel, Elgin, IL 60120. PH: 708-888-1949.

May 31 IL, Mundelein. Card & Comic Book Show, Holiday Inn. Rts. 45 & 83, SH: 9am-4pm, T: 30, F: $20., A: free. Ronald Raye, 325 Jeanette, Mundelein, IL 60060. PH: 708-566-5458.

May 31 IL, Rockford-Loves Park. Chicagoland Sports Card& Comic Autograph Convention. Forest Hills Lodge & Convention Center, 9900 Forest Hills Rd., (Alpine & Rt 173). SH: 10am-5pm, T: 100, F: $35., A: $1., under 7 free. Sports News Prod., 1189 Regency Dr., Schaumburg, IL 60193. George Johnson, PH: 708-980-1975.

May 31 IL, Oakbrook. Sports News, Sports Card, Comic Show, Marriott Oakbrook Hotel. 1401 W. 22nd St., Cermack & Rt. 83. SH: 9:30am-3:30pm, T: 80, F: $35., A: $1., under 7 free. Sports News Productions, 1189 Regency Dr., Schaumburg, IL 60193. George Johnson, PH: 708-980-1975.

May 31 IL, Bloomingdale. Cards, Coins & Comics Show, Indian Lakes Country Club. 250 Schick Rd., T: 50, F: $45. for 1, $80. for 2. Dave Richards, 117 E. Palatine Rd., Ste. 114, Palatine, IL 60067. PH: 708-776-7176.

May 31 IL, Des Plaines. Sports Card & Comic Book Show, Holiday Inn. 1450 E. Touhy at Mannheim, SH: 10am-3pm, T: 8', F: $35., A: $1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-567-9543 (tables, etc.). PH: 708-309-8204 (show updates).

May 31 IL, Peoria. Sports Card & Comic Book Show, Brandywine Holiday Inn. I-74 & State Rd. 150, SH: 10am-4pm, T: 35, F: $25., A: $1., under 10 free. Greg Cox, PO Box 184, Ashland, IL 62612. PH: 217-452-3617.

Jun 5-7 IL, Des Plaines. Hobby & Collectibles Extravaganza, Mall. 700 Pearson St., T: 150, F: $50. for 1, $90. for 2, $100. booth, A: free. Amazing Promos., PH: 708-776-7176.

Jun 6 IL, Franklin Park. O'Hare Card & Comic Show, Park District Centre at North Park. 10040 W. Addison (Addison & Scott), SH: 10am-4pm, T: 44-8', F: $30., A: free. Bill O'Malley, Box 3431, Barrington, IL 60010. PH: 708-382-3869.

Jun 6 IL, North Chicago. Waukegan-Great Lakes Comics & Cards Show, North Chicago Inn. 2315 Greenbay Rd., SH: 10am-3pm, T: 30, F: $25., A: $1. Jim Libasci, PO Box 428, Zion, IL 60099. PH: 708-336-9963 after 4:30pm.

Jun 6 IL, Chicago-Park Ridge. Sports Card & Comic Book Convention, Marriott O'Hare Hotel. 8535 W. Higgins (I-90 to Cumberland East), SH: 9:30am-3:30pm, T: 75, F: $35., A: $1. Sports News Productions, George Johnson, 1189 Regency Dr., Schaumburg, IL 60193. PH: 708-980-1975.

Jun 6 IL, Bridgeview. Card, Coin & Comic Book Show, Community Center. 7900 S. Oketo, T: 50, F: $35. for 1, $60. for 2. Sports Cards Plus, 117 E. Palatine Rd., Suite 114, Palatine, IL 60067. PH: 708-776-7176.

Jun 7 IL, Rosemont. Americas Largest One Day Comic & Card Show, Horizon, Skyline Rm. 6925 N. Mannheim Rd., SH: 10am-4pm, T: 144-8', F: $45., A: $2. Midwest Shows, 7516 W. Douglas, Summit, IL 60501. PH: 708-496-8881.

Jun 7 IL, Elk Grove Village. Sports Cards, Comics, Stamps & Coin Show, Al Hattendorf Center. 225 E. Elk Grove Blvd., SH: 9am-4pm, T: 60, F: $25., A: $1. Sheila Ray, PH: 708-364-7224.

Jun 7 IL, Bloomingdale. Silver Reef Card & Comic Book Show, Indian Lakes Country Club. 250 W. Schick Rd., SH: 9:30am-4pm, T: 120, F: $40., A: $1. William Mueller. 200 S. Roselle Rd., Schaumburg, IL 60193. PH: 708-351-1799.

Jun 7 IL, Chicago. Comic Book Convention, Hyatt Regency Woodfield. 1800 E. Golf Rd. off Rt. 53 N. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Jun 7 IL, Peoria. Sports Card & Comic Book Show, VFW Post 814. 1014 W. Pioneer Pkwy., SH: 10am-4pm, T: 40, F: $30., A: $1. Greg Cox, PO Box 184, Ashland, IL 62612. PH: 217-452-3617.

Jul 11 IL, Palatine. Card, Coin & Comic Book Show, Quality Inn. 920 East NW Hwy., T: 30, F: $25. for 1, $40. for 2. Sports Cards Plus, 117 E. Palatine Rd., Suite 114, Palatine, IL 60067. PH: 708-776-7176.

Jun 12 IL, St. Charles. Card, Coin & Comic Book Show, Dunham Inn. Rt. 64 & Tyler Rd., T: 30, F: $25. for 1, $40. for 2. Sports Cards Plus, 117 E. Palatine Rd., Suite 114, Palatine, IL 60067. PH: 708-776-7176.

Jun 13 IL, Rosemont. For Comic Lovers Only Show, Horizon Skyline Room. 6925 N. Mannheim Rd., SH: 10am-4pm, T: 45-8', F: $35., A: $1. Midwest Shows, 7516 W. Douglas, Summit, IL 60501. PH: 708-496-8881.

Jun 13 IL, Willowbrook. Card & Comic Show, Holiday Inn. 7800 Kingery Hwy. (Rt. 83), N. of I-55, SH: 10am-3pm, T: 30-8', F: $30., A: free. Billy O'Malley, PO Box 3431, Barrington, IL 60010. PH: 708-382-3869.

Jun 13 IL, Arlington Heights. Sports Card & Comic Book Convention, Arlington Heights Trackside Sports Club. Corner of Euclid & Wilke (I-53 Exit Euclid East), SH: 9am-3pm, T: 75, F: $35., A: $1. Sports News Productions, George Johnson, 1189 Regency Dr., Schaumburg, IL 60193. PH: 708-980-1975.

INDIANA

May 16-17 IN, Elkhart. Giant Collectibles Show, Concord Mall. US 33 East, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 100-120, F: $60.-$65., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).

May 17 IN, Merrillville. Monthly Card & Comic Show, Slovak Club. 6920 Broadway, SH: 10am-4pm, T: 20, F: $25., A: $1. Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH: 219-663-8561.

May 22 IN, Highland. Monthly Card & Comic Show, Lincoln Center. 2450 Lincoln St. (1 block east of Indianapolis Blvd.), SH: 6pm-10pm, T: 20, F: $25., A: $1. Marilyn Hall, 617 Helen Court, Crown Point, IN 46307. PH: 219-663-8561.

May 23-25 IN, Logansport. Ball Card, Comic Book, Coin, Stamp & Star Trek Show, Logansport Mall. US 24 East, SH: Sat. 10am-9pm, Sun. & Mon 12noon-5pm, T: 40-50, F: $65., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).

May 30-31 IN, South Bend. Ball Card, Comic Book, Coin, Stamp & Star Trek Show, North Village Mall. US 31-33 North, SH: Sat. 9am-9pm, Sun. 11am-5pm, T: 50-60, F: $60., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).

Jun 5 IN, Highland. Paper Heroes Card & Comic Fathers Days Show, Obie's Little Playhouse. 3904 Ridge Rd., SH: 6pm-9:30pm, T: 25, F: $25., A: $1., Dad is free with children. Joelle M. Schafer, 2737 Wicker Ave., Highland, IN 46322. PH: 219-972-1526.

Jun 7 IN, Crown Point. Monthly Card & Comic Show, American Legion. 1410 N. Main (across from Ponderosa), SH: 10am-4pm, T: 20, F: $25., A: $1. Marilyn Hall, 617 Helen Court, Crown Point, IN 46307. PH: 219-663-8561.

IOWA

May 16 IA, Council Bluffs. Bob Gibson Card & Comic Book Show, Mall of the Bluffs. I-80 Exit 5, SH: mall hours, F: $140.-$150., A: free. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

May 17 IA, Des Moines. Baseball Card, Comic Book & More Show, 4800 Merle Hay Rd. SH: 10am-3pm, T: 8', F: $40. for 1, $70. for 2, A: free. Stacey Craig, PH: 515-673-4087.

May 23-24 IA, Ames. Baseball Card & Comic Book Show, North Grand Mall. 2801 Grand Ave., SH: mall hours, T: 45-8', F: $50., A: free. Unicorn Promotions, Scott Helgeson, 1000 E. Salem, Indianola, IA 50125. PH: 515-961-8286.

May 30-31 IA, Fort Dodge. Baseball Card & Comic Book Show, Crossroads Mall. 5th Ave. S. (US 20) & S. 25th St., SH: Sat. 10am-5:30pm, Sun. 12noon-5pm, T: 45-8', F: $50. for 1, $90. for 2, A: free. Unicorn Collectibles, Scott Helgeson, 1000 E. Salem, Indianola, IA 50125. PH: 515-961-8286.

May 30-31 IA, Davenport (Quad Cities). Sports Card & Comic Book Show, Howard Johnson Airport. I-80 or I-74 to I-280 Exit Airport, SH: 10am-5pm, F: $90.-$110., A: $1. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

May 31 IA, Cedar Rapids. Comic Con '92, Sheraton Inn. 525 33rd Ave. SW, SH: 9am-6pm, F: $50., A: $1. CSP, 417 Third Ave. SW, Cedar Rapids, IA 52404. PH: 319-365-4783.

Jun 6 IA, Pella. Sports Card & Comic Book Show, Pella Memorial Building. SH: 10am-3pm, T: 25-8', F: $25. for 1, $45. for 2, A: free. Stacey Craig, PH: 515-673-4087.

Jun 6-7 IA, Muscatine. Baseball Card & Comic Book Show, Mall. 1903 Park Ave., SH: mall hours, T: 45-8', F: $50., A: free. Unicorn Promos., Rich Riley, 717 S. Jones, Humboldt, IA 50548. PH: 515-332-1569 (1pm-8pm). Scott, PH: 515-961-8286.

Jun 6-7 IA, Des Moines. Sports Card & Comic Book Show, Merle Hay Mall. I-80 Exit Merle Hay, SH: mall hours, T: 60, F: $115.-$135., A: free. Vince, NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

Jun 13-14 IA, Des Moines. Baseball Card, Comic Book & More Show, Southridge Mall. 1111 E. Army Post Rd., SH: mall hours, T: 60-8', F: $100., A: free. Stacey Craig, PH: 515-673-4087.

(EVENTS, Page 64)

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EVENTS
(From Page 62)

Jun 13-14 IA, Marshalltown. Baseball Card & Comic Book Show, Marshalltown Center. 2500 S. Center St., SH: mall hours, T: 45-8', F: $50., A: free. Unicorn Promos., Rich Riley, 717 S. Jones, Humboldt, IA 50548. PH: 515-332-1569 (1pm-8pm).Scott, PH: 515-961-8286.

KANSAS

May 30 KS, Wichita. Sports Card & Comic Book Show, Ramada Broadview. 400 W. Douglas, SH: 10am-6pm, T: 50-8', F: $35., A: $1. Terry Bennett, 103 W. Buck Thorn, Derby, KS 67037. PH: 316-788-9289.

May 31 KS, Kansas City. Sports Card & Comic Book Show, Holiday Inn-Sports Complex. I-70 Exit Blueridge Cutoff, SH: 10am-5pm, F: $45.-$55., A: $1. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

May 31 KS, Kansas City. Comic Book Convention, Overland Park Marriott. 10800 Metcalf Ave., Overland Park off I-435. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Jun 7 KS, Kansas City-Lenexa. Sports Card & Comic Book Show, Howard Johnson. I-35 Exit 95th St., SH: 10am-5pm, F: $45.-$55., A: $1. Vince, NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

KENTUCKY

May 16 KY, Louisville. Comic Book Convention, Holiday Inn Downtown. Broadway Exit off I-65. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

May 17 KY, Danville. Baseball Card & Comic Show, Holiday Inn. US 127 By-pass, SH: 10am-4pm, T: 18, F: $45., A: free. Larry Holt, 3322 Bow Dr., Bowling Green, KY 42104. PH: 502-843-3587.

May 30 KY, Lexington. Comic Book & Sports Card Show, Springs Inn. Harrodsburg Rd., SH: 9am-6pm, T: 8', F: $25. for 1, $40. for 2. Jim Jeter, 3517 Ramsgate Ct., Lexington, KY 40503. PH: 606-224-4043.

LOUISIANA

May 17 LA, Baton Rouge. Baseball Card & Comic Book Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 43, F: $40.-$50., A: $1. Tony Barcellona, 22109 McHost Rd., Zachary, LA 70791. PH: 504-654-6228.

Jun 5-7 LA, New Orleans. Science Fiction & Fantasy Festival, Clarion Hotel. 1500 Canal St. Membership rates are $17.50 until Mar. 3, $20. until Apr. 30, more after & at the door. Children & seniors over 60 get $5. each off pre-registration memberships, children under 6 get in free. NOSF3 1992, PO Box 791089, New Orleans, LA 70179. Scott, PH: 504-837-7399 or Gus, PH: 504-837-9462.

MAINE

MARYLAND

May 16 MD, Hagerstown. Reality Comic Book Convention, Ramada Inn. 910 Dual Hwy. (Rt. 40), SH: 10am-4pm, F: $50., A: $3. Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. PH: 301-791-8159.

May 16-17 MD, Towson. Comic Book & Roleplaying Convention, 1238 Towson Marketplace Mall. Off Joppa Rd., SH: mall hours, T: 8', F: $100., A: free. Rose, PH: 410-337-0505.

May 17 MD, Hagerstown. Card, Craft, Coin & Coin Show, Ramada Inn. 901 Dual Hwy., SH: 10am-4pm, T: 75-6, F: $20. for 1, $35. for 2, A: 50¢. The Wolfe Club, Robert Wolfe, Rt. 5, Box 208, Hagerstown, MD 21742. PH: 301-824-3932.

May 17 MD, Silver Spring. Serendipity Show, Holiday Inn. 8777 Georgia Ave. Robert A. Horn, 4 Oak Rd., Glen Farms, Elkton, MD 21921. PH: 301-398-6685.

May 24 MD, Baltimore. Jubilee Comic Book & Science Fiction Convention, Days Hotel. I-83, Exit 17, Timonium, MD. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 31 MD, Silver Spring. Reality Comic Book Convention, Armory Place. 925 Wayne Ave., SH: 10am-4pm, F: $50., A: $3. Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. PH: 301-791-8159.

MASSACHUSETTS

May 14 MA, Westwood. Baseball Card & Comic Book Show, American Legion Post #320. 90 Deefield Ave., SH: 6pm-10pm, T: 20, F: $30., A: $1., under 8 free. Sports Superstars, 258 Harvard St., Ste. 319, Brookline, MA 02146. PH: 617-738-1238.

May 15 MA, Danvers. Baseball Card & Comic Book Show, Sheraton Tara Hotel. Rt. 95 & 1, Topsfield Exit to Ferncroft Village, SH: 5:30pm-10pm, T: 35, F: $35., A: $1., under 8 free. Scott Watson, 1212 Boylston St., Ste. 123, Chestnut Hill, MA 02167. PH: 617-731-9886.

May 16 MA, Amherst. Baseball Card & Comic Book Show, University of MA (Murray Lincoln Campus). Center Room 174-176, SH: 10am-5pm, T: 30, F: $40., A: $2., under 8 free. Sports Superstars, 258 Harvard St., Ste. 319, Brookline, MA 02146. PH: 617-738-1238.

May 17 MA, North Plymouth. Sports Card & Comic Book Show, Garabaldi Club. Castle St., Exit 7 off Rt. 3, SH: 10am-4pm, T: 35, F: $25., A: $1. Gary Gavoni, 36 Cypress St., Plymouth, MA 02360. PH: 508-759-3663.

May 17 MA, Dracut. Baseball Card & Comic Book Show, K of C Hall. 401 Nashua Rd., SH: 10am-5pm, T: 35, F: $40. for 1, $75. for 2, A: $2., under 8 free. Scott Watson, 1212 Boylston St., Ste. 123, Chestnut Hil, MA 02167. PH: 617-731-9886.

May 28-31 MA, Canton. Collector Fest Show, Canton Village Mall. 95 Washington St., Cobb's Corner, Regular mall hrs., A: free. Bill Gouvalaris, Bill's Card Stop, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

May 31 MA, Randolph. Comics Collectibles Show, Temple Beth Am. (Rt. 28) 871 N. Main St. (Exit 5A off 93), SH: 10am-4pm, T: 44-8', F: $35. for 1, $65. for 2, A: $1. Chris Eccleston, 588 Main St., Marshfield, MA 02050, PH: 617-834-5865.

May 31 MA, Orange. Baseball Card & Comic Book Show, Elks Lodge. SH: 10am-5pm, T: 30, F: $30., A: $2., under 8 free. Sports Superstars, 258 Harvard St., Ste. 319, Brookline, MA 02146. PH: 617-738-1238.

May 31 MA, Billerica. Sports Card & Comic Book Show, Elks BPOE 2071. Webb Brook Rd., SH: 10am-4pm, T: 40-8', F: $30., A: $1. Lou Barbarossa, 433 Main St., Wilmington, MA 01887. PH: 508-657-5358 or 663-2394.

MICHIGAN

May 16-17 MI, Mason. Superfest Collector's Event, Ingham County Fairgrounds. 127 & Kipp Rd., SH: Sat. 8am-6pm, Sun. 9am-5pm, T: 20, F: $65., A: $3. per day, $5. for weekend. Marty Raskin or Kelly Taylor, Box 343, Holt, MI 48842. PH: 517-676-2079.

May 16 MI, Redford. All Sports Card & Comic Book Show, Temple Baptist Church Fieldhouse. 23800 W. Chicago, SH: 10am-5pm, T: 80-8', F: $30. for 1, $50. for 2, A: $1. Jeff & Mary DiPerna, 11678 Beech Daly, Redford, MI 48239. PH: 313-937-3716 or 313-255-5760. Jack Perry, PH: 313-537-5584.

May 17 MI, Clawson. Comic Collectors Convention, K of C Hall. 870 N. Main (Livernois) on Main between 14 & 15 Mile Rd., SH: 10am-4pm, F: $30., A: free. Joe Pellegrino, PH: 313-792-9461.

May 17 MI, Roseville. Comic, Card & Toy Show, VFW Post #2358. 25671 Gratiot, SH: 10am-4pm, T: 40, F: $30., A: $1.50. David Lillard, ALPHA-STREK Ent., Inc., 21111 Mapleridge, Southfield, MI 48075. PH: 313-355-2003.

May 17 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall. 19801 Farmington Rd. (between 7 Mile & 8 Mile Rd.), SH: 10am-4pm, F: $35., A: $1.50. Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

May 24 MI, Clawson. Comic Book & Card Convention, K of C. 870 N. Main (Livernois), SH: 10am-4pm, T: 40, F: $25., A: $1. John Green, 22828 Sharrow, Warren, MI 48089. PH: 313-779-1207.

May 30 MI, Detroit. Comic Book Convention, Marriott. 200 W. Big Beaver Rd. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

May 31 MI, Lansing. Jubilee Comic Book & Science Fiction Convention, Sheraton. 925 S. Creyts Rd., I-496. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

MINNESOTA

May 24 MN, Duluth. Twin Ports Collector's Convention, Holiday Inn. 207 W. Superior St., SH: 10am-5pm, T: 40, F: $40., A: $1. Collector's Connection, 21 E. Superior St., Duluth, MN 55802. PH: 218-722-9551, 10am-6pm.

May 30 MN, Minneapolis. 3rd Annual Metro Sports Card & Comic Show, Eisenhower Community Center. 1001 W. Hwy. #7, SH: 9am-5pm, T: 70, F: $30.-$35., A: $1. Judy Alvarado, 2917 Blackstone Ave., Minneapolis, MN 55416. PH: 612-929-1223. Milt Hallman, PH: 612-922-4604.

Jun 7 MN, Minneapolis. Comic Book Convention, Marriott Bloomington. I-494 at Cedar Ave. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

MISSISSIPPI

May 30 MS, Meridian. Cards & Comic Book Show, Holiday Inn Northeast. US 80 at I-59/20, SH: 9am-5pm, T: 30-6', F: $25., A: $1. Pete's Cards & Comics, L.P. Smith, 3129 8th St., Meridian, MA 39364. PH: 601-693-2245 or 632-5963.

MISSOURI

May 16-17 MO, Columbia. Collectibles Show, Biscayne Mall. 301 N. Stadium Blvd. (Exit 124 from I-70), SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50-6' & 8', F: $100. for 2, A: free. R & R Collectibles, Russ Williams, 301 N. Stadium Blvd., Biscayne Mall, Columbia, MO 65203. PH: 314-446-2422.

May 17 MO, St. Louis. Spector Club Comic Show, Kopling House. 4035 Keokuk, SH: 11am-3:30pm, T: 70, F: $20.-$23., A: $1. Anthony Gladish, 3917 Ohio. St. Louis, MO 63118. PH: 314-772-1548.

May 17 MO, St. Louis. Comic Book Convention, Holiday Inn. Lindbergh Exit off I-70. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

May 31 MO, Kansas City. Sports Card & Comic Book Show, Holiday Inn Sports Complex. I-70 Exit Blueridge Cutoff, SH: 10am-5pm, F: $45.-$55., A: $1. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

MONTANA

May 30-31 MT, Billings. Sports Card & Comic Book Show, Holiday Inn West. 5500 Midland Rd. (I-90 W. Exit 446), SH: 10am-5pm, T: 20, F: $80., A: 50¢. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

NEBRASKA

May 16-17 NE, Omaha. Bob Gibson Sports Card & Comic Book Show, Mall of the Bluffs. I-80 Exit 5, SH: mall hours, F: $140.-$150., A: free. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

May 23 NE, Kearney. Sports Card & Comic Book Show, Holiday Inn. 1 block north of Kearney Exit I-80, SH: 10am-5pm, A: 50¢. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

NEVADA

NEW HAMPSHIRE

Jun 4-7 NH, Salem. Collector Fest Show, Rockingham Mall. Rte. 28, Regular mall hrs., A: free. Bill Gouvalaris, Bill's Card Stop, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Jun 11-14 NH, Rochester. BB Card & Comic Book Show, Lilac Mall. Rte. 16, SH: regular mall hrs., A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

NEW JERSEY

May 13 NJ, Bridgewater-Somerville. Sports Card & Comic Book Show, Holiday Inn. Rt. 22 East, SH: 5pm-10pm, T: 25-6', F: $40. for 1, $75. for 2, A: $1.50. BMW Sports Cards, Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 908-821-1019.

(EVENTS, Page 66)

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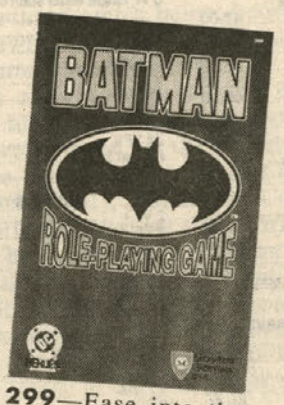

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EVENTS
(From Page 64)

May 16-17 NJ, Atlantic City. COM-MIX '92 "Escape To The Past", Convention Center on the Boardwalk at Trump Plaza. Early Registration is $12. for both days, day of show $10. ea. day at the door. Black Marketing, Inc., 301 S. Franklin Blvd., Pleasantville, NJ 08232.

May 16 NJ, Seaside Heights. Jersey Shore Comics & Cards Convention, American Legion Post #351. Carteret Ave. & Bay Blvd. off Rt. 3, SH: 10am-5pm, T: 40, F: $40., A: $2. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

May 17 NJ, Howell. BB Card & Comic Book Show, Great American Flea Market. 2301 Hwy. 9N, SH: 10am-5pm, T: 100-6', F: $30. for 1, $50. for 2, $65. for 3, A: $2. Howell Amusements, Inc., Dennis Reid or Camille Sivilli, 2301 Hwy. 9N, Howell, NJ 07731. PH: 908-308-0384.

May 17 NJ, Woodbridge. Reality Comic Book Convention, Sheraton Inn. 515 Rt. 1 South, SH: 10am-4pm, F: $50., A: $3. Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. PH: 301-791-8159.

May 17 NJ, Springfield. Comic Book & Baseball Card Convention, Holiday Inn. 304 Rt. 22 West (4 mi. west of the GSP). Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

May 19 NJ, Princeton. $100.00 Giveaway Sports Card & Comic Book Show, Ramada Inn. Rt. 1 & Ridge Rd., SH: 6pm-10pm, T: 25-6', F: $45., A: $1.50. Bruce M. Weinstein, 62 Pear Tree Ln., Franklin Park, IL 08823. PH: 908-821-1019.

May 21 NJ, Wayne. Nostalgia & Collectibles Flea Market, Co. #1 Firemens Hall. Parish Dr. & Rt. 202 off 23N., SH: 5pm-10pm, T: 108-12', F: $25., A: free. Phil DeMario, 721 Ratzer Rd., Wayne, NJ 07470. PH: 201-696-6217.

May 23 NJ, Hillsborough. World of Cards & Comics Convention, Fire Co. #2. 375 Rt. 206, SH: 10am-4pm, T: 50-8', F: $43., A: $1.50. TJ's World of Stuff, Inc., Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

May 23 NJ, Bayville. Monthly Comic Book & Baseball Card Show, First Aid Bldg. Corner of Rt. 9 & Station Rd., T: 6' & 8', F: $15.-$20. PH: 908-269-4327.

May 24 NJ, Matawan. Sports Card & Comic Book Show, Temple Beth AHM. Lloyd Rd. off of Rt. 34 or GSP, SH: 10am-4pm, T: 40-8', F: $50., A: $2. BMW Sports Cards, Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 908-821-1019.

May 24 NJ, North Arlington. Sports Card, Comic Book & Coin Show, K of C Hall. River Rd., SH: 9am-3pm, T: 30-8', F: $35., A: free. John Chundak, 519 Kearny Ave., Kearny, NJ 07032. PH: 201-955-2140.

May 24 NJ, Toms River. Baseball Card & Comic Book Show, Quality Inn. 815 Rt. 37 W., SH: 9am-3pm, T: 35-6', F: $30., A: $1.50, under 10 free. Bill Mather, Time Out Sports Cards, PO Box 404, Lakehurst, NJ 08733. PH: 908-505-6464.

May 30 NJ, Toms River. Ocean Cty. Baseball Card & Comic Book Show, K of C Post #4969. Tennyson & Whittier Aves. off Rt. 37, SH: 10am-4:30pm, T: 30-8', F: $40., A: $1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

May 30 NJ, Montvale. Comic Book & Collectibles Show, Ramada Inn. 100 Chestnut Ridge Rd. (GSP 172), SH: 9:30am-4:30pm, T: 45, F: $40., A: $1.50 with free comic. Greg, PH: 201-445-7280.

May 31 NJ, Linden. Gigantic Baseball Card & Comic Book Show, Congregation Anshe Chesed. Corner Orchard Terr. & St. George Ave., SH: 10am-4:30pm, T: 55-6' & 8', F: $45.-$50., A: $2. Gloria, PH: 908-486-8616 (days) or 908-925-1425 (eves. Rich, PH: 908-925-0647 (eves.).

Jun 6-7 NJ, South Plainfield. World of Cards & Comics Convention, Middlesex Mall. Hadley Rd. & Stelton Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 70-8', F: $65.-$110., A: free. TJ's World of Stuff, Inc., Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Jun 6 NJ, East Brunswick. Sports Card & Comic Book Show, Sports 'N Stuff. Rt. 18 to Tices Lane to Alvin Ct., SH: 10am-4pm, T: 30-6', F: $45., A: $1.50. Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 908-821-1019.

Jun 6 NJ, Roselle. Annual Comic Book, Baseball Card & Memorabilia Show, Roselle Catholic High School. Raritan Rd. GSP Exit 136 North or South, SH: 9am-4pm, T: 40-8, F: $45. for 1, $85. for 2, $120. for 3, A: $2. Joseph L. Miller, 301 Stockton Ave., Roselle, NJ 07203. PH: 908-245-3279. Red Soika, PH: 908-241-5377.

Jun 6 NJ, Toms River. Baseball Card & Comic Book Show, The Connection. 957 State Hwy. 37 W., SH: 10am-5pm, T: 30-8', F: $30. for 1, $55. for 2, A: free. Larry Solony, 364 Westwood Ave. #42, Long Branch, NJ 07740. PH: 908-229-4215.

Jun 7 NJ, Princeton. $500.00 Giveaway Sports Card & Comic Book Show, Ramada Hotel. Rt. 1 at Ridge Rd., SH: 10am-4pm, T: 40-6', F: $50., A: $2. Bruce D. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 201-821-1019.

Jun 7 NJ, Wall Township. Sports Card & Comic Book Show, South Wall Fire Company. Atlantic Ave. off Rt. 34, SH: 10am-4pm, T: 20-8', F: $40., A: $1.50. Dave's Dugout, Dave Sumeriski, 709 Arnold Ave., Point Beach, NJ 08742. PH: 908-892-5675.

Jun 7 NJ, Bordentown. Showplace For Collectors of Comics & Cards Show, Days Inn. Rt. 206 N., NJ Tpke. Exit 7, SH: 10am-5pm, T: 30-6', F: $35., A: $2. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Jun 7 NJ, Wayne. Nostalgia & Collectibles Flea Market, Co. #1 Firemens Hall. Parish Dr. & Rt. 202 off 23N., SH: 9am-3pm, T: 108-12', F: $30., A: free. Phil DeMario, 721 Ratzer Rd., Wayne, NJ 07470. PH: 201-696-6217.

Jun 10 NJ, Bridgewater-Somerville. Sports Card & Comic Book Show, Holiday Inn. Rt. 22 East, SH: 5pm-10pm, T: 25-6', F: $40. for 1, $75. for 2, A: $1.50. BMW Sports Cards, Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. PH: 908-821-1019.

Jun 13 NJ, Manalapan. Comic Book & Card Convention, Monmouth Battlefield State Park. Rt. 33, West of Rt. 9, SH: 10am-7pm, T: 30, F: $35., A: free. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

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May 16 NY, Manhattan. Baseball Card & Comic Book Show, Our Lady of Good Counsel School. Between First & Second Aves., 10am-4pm, T: 38-6ft., F: $30., A: $1. Kevin Mullarkey, 323 E. 91 St., New York, NY 10128. PH: 212-289-6730.

May 16 NY, Lynbrook. Monthly Card & Comic Book Show, St. Mary's K of C. 78 Hempstead Ave. (one fourth mile north of Merrick Rd.), SH: 10am-4pm, A: $1., under 10 free. Paul, PH: 516-289-7398.

May 17 NY, Riverdale. Card & Comic Book Show, Riverdale YMHA. 5625 Arlington Ave., SH: 10am-5pm, T: 30-8', F: $55., A: $1.-$2. "On The Ball", Joe Diaco, Shop Rite Plaza Mall, Monticello, NY 12701. PH: 914-794-2299.

May 17 NY, Brooklyn. Coins, Comic Books, Baseball Cards & Jewelry Show, Golden Gate Inn. 3867 Shore Pkwy. (Knapp St. & Belt Pkwy., Exit 9), T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

(EVENTS, Page 68)

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123 G-VG, 138 G-VG 15.00 @
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134 G-VG 18.00
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108 VG 13.50
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39 G-VG, 41 VG+, 45 VG, 49 VG 8.00 @
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46 VF 15.00
51 Fine+ 10.00
86 VG-FN, 90 VG-FN 6.00 @
65 G-VG, St, 81 abt. G 4.00 @
70, 71, 72, 74, 75, 79, 83-85, 91, 92, 95, 109 (All G-VG) 4.50 @
78 VG, 80 G-VG (Rocky X), 86 VG 5.00 @
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11 Fine 50.00
3/6 G-VG 15.00
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5 Fine+ (Great War-Time Issue) 275.00

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12 abt. VG 275.00

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7 Fine-VF (Classic; Capt. Daring by Simon and Kirby, The Fin by Everett) 550.00

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3 abt. VG (Joan of Arc; Used in Sed. Of Inn.) 25.00

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1 abt. VG (1945) 25.00

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9 Fine (Wolverton Art, Flag Cov.) 250.00
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22 Fine (Isis & Nyoka) 12.00
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16 abt. VG (Dope, Bondage/Snake cov.), 23 VG 30.00 @

FOUR MOST
7/6 G-VG (L.B. Cole cov.) 7.00
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1 G (Origin) 40.00
3 abt. VG, 4 abt VG, 5 abt. VG 25.00 @
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4 VG 65.00

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2 G-VG 5.00

HUMDINGER
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1 G-VG 15.00

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21, 22, 25, 32, 33 (All G-VG) 6.00 @
25, 36 (abt. VG) 7.00 @
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Mister Q, Fine-VF 8.00

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3 Fine (Marijuana Story) 20.00

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12 VG 5.00

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6 abt. VG 20.00
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11 VG 7.00

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8 VG 7.50
14 abt. VG 6.00

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60 G-VG 4.00
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70 G-VG, 75 G 4.00 @

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WAR COMICS
2 G (1940) 15.00

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8 Fine (Nyoka) 12.00

NEWSPAPER REPRINT COMICS

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111 VF 20.00
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BIG CHIEF WAHOO
1 G 20.00
4 VG 12.00

BLONDIE
Feat. Bk. 28 abt. VG 12.00
Feat. Bk. 31 G-VG 9.00
Feat. Bk. 45 abt. VG 8.00
1 G 10.00
2 abt. G, 5 abt. VG 5.00 @
4 VG 6.00
6 VG, 12 abt. VG 4.50 @
7 G+, 15 G 4.00 @

COMICS ON PARADE
40 VG 20.00
48 Fine (Lil Abner) 30.00
59 VG 10.00
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Large Feature Comic 8 VG+ 120.00
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9 Fine, bac. cov. rough 5.00

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1 (Harvey, Raymond Art) G-VG 35.00

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2 VG-FN, 3 VG, 4 VG 10.00 @

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6 G-VG 5.00

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15 abt. G 6.00

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Feature Book 23 G-VG 40.00

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103 VG-FN 4.50
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1 abt. VG 17.50

POPULAR
105 Fair 5.00
116 G-VG 10.00
133, 142 (All G-VG) 5.50 @

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1 Fine-VF 25.00

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Large Feature Comic 12 G, spine split 22.00
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Four Color 138 VG 13.50
1 VG-FN 15.00
2 G-VG 6.00
2 G, 7 abt. G 4.50 @
5 VG-FN 6.00

SPARKLE
2 VG 7.50

SPARKLE PLENTY
Four Color 215 F-G 10.00

STEVE CANYON
Four Color 939 Fine (⅓ cov. gone) 5.00
F.C. 1033 NM 20.00

SUPER
74 F-G, 78 abt. G 6.00 @

TERRY AND THE PIRATES
Large Feature Comic 6 abt. VG 75.00
Four Color 101 VG 45.00
5 abt. VG, 11 VG 20.00 @
10 abt. VG, 13 VG, 17 VG 15.00 @
12 G-VG, 16 G-VG 10.00 @
15 VG, 19 VG, 22 VG, 25 abt. VG 12.00 @
15 G-VG, 21 G-VG 8.00 @
24 G, spine split 4.00

TILLIE THE TOILER
F.C. 132 Fine-VF 20.00

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TIP TOP
153 G+ (Capt. & The Kids, Spanking Monkey cov.) 10.00
204 VG 4.50
212 abt. VG, 220 abt. VG (Peanuts on cov.) 5.75 @

TOMMY OF THE BIG TOP
11 abt. VG 7.50

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BARNEY GOOGLE AN' SNUFFY SMITH GAME
1963, Complete in box, just Good condit. 15.00

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186 G-VG 15.00

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129 G+ 15.00
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5 NM, 6 NM, 7 NM 65.00 @
8 NM 125.00
9 VF+ 85.00
26 Fine+ 70.00

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6 VF 20.00

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58 G-VG, ¼ pg. out (Kelly flag cov.) 15.00
70 abt. VG 27.50
72 F-G, 90 G+, coupon out back cvr. 8.00 @
92 G-VG 10.00
95 Fair 4.00
98 G (unc. scr. ish) 15.00
104 F-G 4.50
107 G-VG 10.00
111 G, 114 G+ 5.00 @
115 VG 6.00
122 abt. VG 4.50
125 abt. VG (1st Jr. Woodchucks) 15.00
126 abt. VG 7.50 @
127 G-VG 6.00
130 F-G 3.00
135 G+ 5.00
132 G+ (2 Barks stories) 7.00
133 VG, 138 VG 10.00 @
134 VG (1st Beagle Boys) 20.00
154 abt. VG 5.00
216 G-VG 3.00
252 Fine 1, 283 Fine 5.00 ea.
279 abt. VG, 281 VG 4.00 @
275 Fine (Zorro photo cov.) 6.00
284 G-VG 3.50
285 Fine, 310 VG-FN 5.00 @
286, 291 VG+ 3.50 @
287 VF, 295 VF, 296 VF 6.00 @
289 VG-FN (Annette photo on cov.) 6.50
290 VG 3.00
292 G-VG 2.00
299 VF, 304 VF 8.00 @
300 VF 10.00
302 VF-NM, 306 VF-NM 9.00 @
307 Fine+ 6.00
313, 315 (both VF) 5.50 @
316, 319, 322, 323, 324, 326, 327-329, 331-333, 335, 337, 339, 342, 344-349 (all VG) 3.00 @
317, 318, 320, 321, 328 (all Fine), 351 VG (w/poster) 4.00 @
352-360 (all NM-M with poster attached) 7.50 @
361, 362, 365, 368, 370, 374, 377, 383, 384, 385, 390, 397 (all VF) 3.75 @
363, 364, 366, 367, 372, 378-382, 389, 395 (all NM-M) 5.00 @
396 Fine, 410 Fine 2.75 @
399 NM-M (with catalog) 6.50
400-408 (all VG) 1.75 @
409, 411, 412, 414-422, 436 (all NM-M) 4.00 ea.

COMICS AND STORIES
(The following issues are coverless)
No #, 1945 VG ("Quack Quack") 8.00 @
50 VG-FN 6.00 @
53 VG, 68 Fine 6.00 @
60 G+, 76 abt. VG, 79 G-VG 4.00 @
94 G-VG 2.50

DAISY DUCK'S DIARY
1055 VF-NM (Barks) 35.00
1055 abt. VG 10.00
1055 G-VG 8.00
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DISNEYLAND BIRTHDAY PARTY (Dell Giant)
1 NM-M 130.00

DONALD AND MICKEY MERRY CHRISTMAS (Firestone)
1945 VG+, no covs. 30.00
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Four Color 147 VG, no covs. 25.00
F.C. 159 abt. VG, ⅓ cov. gone 20.00
189 F-G, 189 G, spine split 30.00 @
203 G+ 45.00
223 F-G 35.00
223 G+ 65.00
256 abt. VG 35.00
263 VG 50.00
263 Fair, 291 Fair 15.00 @
275 abt. G 22.00
291 G-VG, 300 G-VG 35.00 @
300 abt. VG 40.00

WALT DISNEY COMIC BOOKS

DONALD DUCK
308 G-VG, 318 G-VG 30.00 @
328 abt. VG (old Calif.) 45.00
348 abt. VG 12.00
367 abt. VG, 408 abt. VG 35.00 @
379 abt. VG 7.00
422 VG-FN 50.00
27 abt. VG 10.00
28 F+ 17.50
30 VG 12.00
45 G-VG 10.00
46 NM-M (Famous Barks ish) 70.00
52 NM-M (Barks) 60.00
54 VF-NM (Barks) 60.00
60 Fine-VF ("Titanic Ants") 30.00
116 VF, 157 VF-NM, 160 NM 4.00 @
134 NM (Barks) 7.00
134 VG-FN (Barks) 4.00
154 NM-M (Barks) 5.00

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Four Color 325 abt. VG 10.00
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EVENTS
(From Page 66)

May 17 NY, Fredonia. Western NY Comic Book, BB Card & Collectibles Show. Masonic Lodge. 321 E. Main St., SH: 10am-3pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

May 17 NY, Bayshore. Comic Book, Baseball Card & Toy Show, Masonic Temple. 2 Union Blvd., SH: 10am-4pm, A: free. Ray or Pat Weiss, PO Box 347, Massapequa, NY 11758. PH: 516-669-4332.

May 17 NY, Brooklyn. Baseball Card, Coin, Comic Book & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (Avenue L), SH: 10am-5pm, T: 60-8', F: $35., A: free. PH: 718-251-2075.

May 21 NY, Staten Island. The Richmondtown Baseball, Sport Card & Comic Book Show, The Columbian Hall. 397 Clarke Ave., SH: 5:30pm-10pm, T: 22-8', F: $40., A: $1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 667-9588.

May 24 NY, Farmingdale. Comic Book, Baseball Card & Toy Show, Masonic Temple. 197 Hempstead Tpke. (Rt. 24), SH: 10am-4pm, T: 35, A: free. Ray or Pat Weiss, PH: 516-669-4332.

May 24 NY, Ronkonkoma. Card & Comic Show, MacArthur Airport. 3845 Veterans Memorial Pkwy., SH: 10am-4pm, T: 30, A: 75¢. Dennis Petilli, 306 Terry Rd., Smithtown, NY 11787. PH: 516-724-7422.

May 24 NY, Staten Island. Sports Card & Comic Book Show, Labetti Post #2159. Hylan Blvd., SH: 9:30am-3:30pm, T: 50-8', F: $60., A: $2. Collectors Showcase, Sandy Grecco, Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632, 8am-7pm EST.

May 30 NY, Poughkeepsie. Comic Book, Sports Card & Memorabilia Show, Ramada Inn. Rt. 9, SH: 10am-4pm, T: 60, F: $50. for 1, $90. for 2, A: $1. Bob Essigman, PH: 914-297-6989 or Al Pucci, PH: 914-298-7115.

May 31 NY, Ozone Park (Queens). Baseball Card & Comic Book Show & AUCTION, A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd., SH: 10am-4pm, T: 35-8', F: $35., A: $1. Rio Grande BB Card Co., Joseph F. Caruana, 114-32 150th Ave., South Ozone Park, NY 11420. PH: 718-845-7240.

May 31 NY, Brooklyn. Coins, Comic Books, Baseball Cards & Jewelry Show, Golden Gate Inn. 3867 Shore Pkwy. (Knapp St. & Belt Pkwy., Exit 9), T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

May 31 NY, Williston Park. Monthly Baseball Card & Comic Book Show, American Legion Hall Post #144 (lower level). 730 Willis Ave., SH: 10am-4pm, A: $1., under 12 free. Paul, PH: 516-289-7398.

May 31 NY, Brooklyn. Baseball Card, Coin, Comic Book & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (Avenue L), SH: 10am-5pm, T: 60-8', F: $35., A: free. PH: 718-251-2075.

Jun 5-7 NY, New York. Comic Book Convention. Ramada Hotel. 33rd & 7th Ave. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Jun 6 NY, Bayside. Sports Card & Comic Book Show, Adria Motor Inn. 220-33 Northern Blvd., SH: 10am-4pm, T: 30-6' & 8', F: $40.-$50., A: free. Everything Collectibles, Donald Demsic, c/o Reeni's Comicardarie, 212-75 26th Ave., Bayside, NY 11360. PH: 718-460-9758 or 279-3007.

Jun 7 NY, Brooklyn. Coins, Comic Books, Baseball Cards & Jewelry Show, Golden Gate Inn. 3867 Shore Pkwy. (Knapp St. & Belt Pkwy., Exit 9), T: 60, A: free. Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Jun 7 NY, Long Island. Original Monthly Comic Book & BB Card Show. Coliseum Motor Inn. 1650 Hempstead Tpke., East Meadow, SH: 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100, day of show.

Jun 7 NY, Saratoga Springs. Baseball Card & Comic Book Show, St. Clements School Gym. 231 Lake Ave., SH: 1pm-6pm, T: 30-8', F: $35. for 1, $30. ea. add'l, A: $1. Rocco Rosato, 9 Glen Dr., Saratoga Springs, NY 12866. PH: 518-584-1429.

Jun 7 NY, Bayside. Cards, Comics & Toys Show, Larry Muss Post #415. 23-17 Francis Lewis Blvd. Captain Morgan's Promos., 168-18 19th Ave., Whitestone, NY 11357. PH: 718-961-3982.

Jun 7 NY, Flushing. All Star Promotions Monthly Comic & Collectibles Show, Jewish Center. 43-00 171st St. Northern Blvd. (2 blocks off Utopia Pkwy.), SH: 9am-5pm, T: 80, F: $45. for 1, $80. for 2, $110. for 3, A: free. Matthew T. DeRoma, PH: 718-463-6540.

Jun 13 NY, Brooklyn. Sports Card & Comic Book Show, Bay Ridge Masonic Club. 7604 4th Ave. (R Train to Bay Ridge Pkwy.), SH: 10am-4pm, T: 23-8', F: $50., A: $1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 718-667-9588.

Jun 13 NY, Floral Park. Comic Book & Baseball Card Show, Masonic Temple. Tulip Ave. (1 blk. south of Jericho Tpke.), SH: 10am-4pm, T: 35-6', F: $35., A: $1. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH: 516-795-4628.

Jun 13 NY, Mineola. Baseball Card & Comic Book Show, K of C. 186 Jericho Tpke., Exit 37 off IIE, SH: 10am-4pm, T: 50-8', F: $40. for 1, $75. for 2, A: $1. Bonnie S. Flynn, 123 Ninth Ave., Kings Park, NY 11754. PH: 516-544-1169.

NORTH CAROLINA

May 16 NC, Rocky Mount. Comic Book Convention, Tarrytown Mall. 2320 Sunset Ave. (Business 64 Exit, off US 64), SH: 10am-6pm, F: $40. until Apr 15, $50. from Apr 15 until May 1, A: free. Scott's Comics, PO Box 31204, Raleigh, NC 27622. PH: 919-571-1310 (6pm-9pm).

May 30 NC, Clemmons. Saturn Mini-Con II, Arcadia Community Center. Community Rd., SH: 10am-5pm, T: 15, F: $25. for 1-2, $20. ea. for 3 or more, A: $1. Allan Gann, 30 Highland Hills, Clemmons, NC 27012. PH: 919-764-4253.

NORTH DAKOTA

May 30-31 ND, Bismarck. Baseball Card & Comic Book Show VI, Doublewood Inn. 1400 E. Interchange, SH: Sat. 9am-5pm, Sun. 10am-4:30pm. Lantern News, Kevin J. Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

May 16-17 OH, Cleveland. North Coast Comic Con, Holiday Inn-Hudson. Exit 12 off Ohio Tpke., SH: Sat. 10am-6pm, Sun. 10am-4pm, A: $5., children under 6 free. Roger Price, R.A.P. Productions, 25 Clifton Ave., Mansfield, OH 44907. PH: & FAX: 419-526-0438.

May 17 OH, Mentor. Comic Book & Non-Sport Card Show, Travelodge Hotel. I-271 to I-90 to Exit 306N, SH: 10am-5pm, T: 35-40 8', F: $35., A: $1.50. Infield Promotions, Inc., Greg or Irene Pike, 9239 Wyant Dr., Mentor, OH 44060. PH: 216-255-8778.

May 17 OH, Bellevue. Sports Card & Comic Book Show, VFW. Rt. 20 (1 mi. west of Rt. 4), SH: 10am-4pm, T: 60, F: $30. for 1, $25. ea. add'l, A: free. Janet Pleska, 56 Maple Ave., RD #3, Wakeman, OH 44889. PH: 216-839-2737 or 949-5801.

May 24 OH, Cleveland. Reality Comic Book Convention, Ramada Inn Southeast. 24801 Rockside Rd. at I-271, SH: 10am-4pm, F: $50., A: $3. Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. PH: 301-791-8159.

May 24 OH, Portsmouth. Comic Book Show, Ramada Inn. 711 2nd St. (downtown), US Rt. 23 at the bridge, SH: 10am-4pm, F: $25., A: $1. Prestige Conventions, 1302 Summit St., Portsmouth, OH 45662. PH: 614-353-0505.

May 31 OH, Cleveland. Saturday's Child Nostalgia Fest (C,CO,M,P,SF), Harley House Independence. 5300 Rockside Rd. (I-77 at Rockside), SH: 11am-5pm, T: 60, F: $60., A: $1. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

May 31 OH, Columbus. Comic Book Convention, Best Western. Exit 117 off I-71. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Jun 7 OH, Columbus. Reality Comic Book Convention, Sheraton Inn. 2124 S. Hamilton Rd., SH: 10am-4pm, F: $50., A: $3. Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. PH: 301-791-8159.

Jun 7 OH, Toledo. Sports Card & Comic Book Show, Ramada Hotel. 2340 Reynolds Rd., SH: 10am-4pm, F: $35., A: $1.50. Michael Goldman, Ste. 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

OKLAHOMA

May 16-17 OK, Oklahoma City. Sports Card & Comic Book Show, Embassy Suites. I-40 Exit Meridian S. (1815 Meridian), SH: 10am-5pm, F: $90.-$110., A: $1. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

Jun 5-7 OK, Oklahoma City. ThunderCon 2 (Trek, Dr. Who, Blake's 7, Beauty & the Beast, Alien Nation, Animation, Classic Science Fiction, TV & Film), Central Plaza Hotel. I-40 & Eastern, A: $20. by Feb. 1, 1992, $22. by May 15, $25. at the door, $15. daily, kids 6-12 half price, age 5 & under free. ThunderCon 2, 6006 Will Rogers, Midwest City, OK 73110. PH: 405-737-7051.

OREGON

May 29-31 OR, Portland. Comic Extravaganza, Eastport Plaza. 4000 SE 82nd, SH: Fri. 2pm-9pm, Sat. 10am-6pm, Sun. 11am-5pm, T: 125, F: $150., A: free. Spider's Web, 729 River Rd., Puyallup, WA 98371. PH: 206-845-6179.

PENNSYLVANIA

May 16-17 PA, Bethlehem. Lehigh Valley Coin, Comic & Sports Card Show, Trolley Station Mall. Rt. 191 & 22 (1.5 mi. on Rt. 191 North), SH: Fri. 5pm-9pm, Sat. 10am-6pm, Sun. 12noon-5pm, T: 30-8', F: $80. for 1, $150. for 2, $210. for 3, A: free. Adam S. Miller, Suite 1012, 660 Boas St., Harrisburg, PA 17102. PH: 717-238-5386.

May 17 PA, Allentown. Jubilee Comic Book & Science Fiction Convention, Hilton. 9th & Hamilton Sts. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 17 PA, Hazleton. Comic Book Show, Holiday Inn, Rt. 309, SH: 11am-4pm. Platinum Age Comics, RR 2 P6-14, Hazleton, PA 18201. PH: 717-459-0663 or 272-5446.

May 26 PA, Springfield. Baseball & Comic Book Show, K of C. On 18 West Baltimore Pike, SH: 5pm-10pm, T: 40, A: $2. adults, $1. children 12 & under. Martha, PH: 908-297-6487.

May 30 PA, Philadelphia. Comic Book Convention, City Line Holiday Inn. City Ave. at Exit 33 off Schuykill Expy. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

May 31 PA, Delaware Water Gap. Monthly Coin, Card & Comic Show, Ramada Inn. Exit 53 off I-80, SH: 10am-5pm, T: 45-8', F: $45., A: $1. Adam S. Miller, Suite 1012, 660 Boas St., Harrisburg, PA 17102. PH: 717-238-5386.

May 31 PA, Allentown. Nostalgia Fair 2, Days Inn Conference Center. Rtes. 22 & 309, SH: 12noon-5pm, A: $2. Gallery Productions, PO Box 4, Coopersburg, PA 18036. PH: 215-282-4269.

May 31 PA, Easton. Comic Book Show, The Easton Inn. 185 S. 3rd St. & Larry Holmes Dr., SH: 10am-4pm, F: $30. for 1, $25. ea. add'l, A: $1. Comicquest Productions, PH: 215-433-5223.

Jun 6 PA, Pittsburgh. Reality Comic Book Convention, Greentree Marriott. 101 Marriott Dr., SH: 10am-4pm, F: $50., A: $3. Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. PH: 301-791-8159.

Jun 7 PA, Harrisburg. Jubilee Comic Book & Science Fiction Convention, Harrisburg West Host. I-83, Exit 18A, New Cumberland, PA. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jun 7 PA, Chadds Ford. Comic Book Convention, Ramada Inn. Rt. 202 & Rt. 1, SH: 11am-4pm, F: $40., A: $2. PH: 302-427-9718, between 3pm-8pm.

PUERTO RICO

RHODE ISLAND

May 14 RI, Woonsocket. Sports Card & Comic Book Show, Elks Hall. 380 Social St., SH: 6pm-10pm, T: 42-9', F: $25., A: $1. B&F Cards, Bill Bryda, 1025 Cass Ave., PO Box 1921, Woonsocket, RI 02895. PH: 401-765-0934.

May 15-16 RI, Portsmouth. Newport Antiques & Collectibles Festival, Glen Farm. Rt. 138. Show Promotion, Inc., PO Box 873, Burlington, MA 01803. PH: 617-229-6211 or 800-759-7469.

May 21 RI, Lincoln. Comic Book, Baseball Card &

(EVENTS, Page 70)

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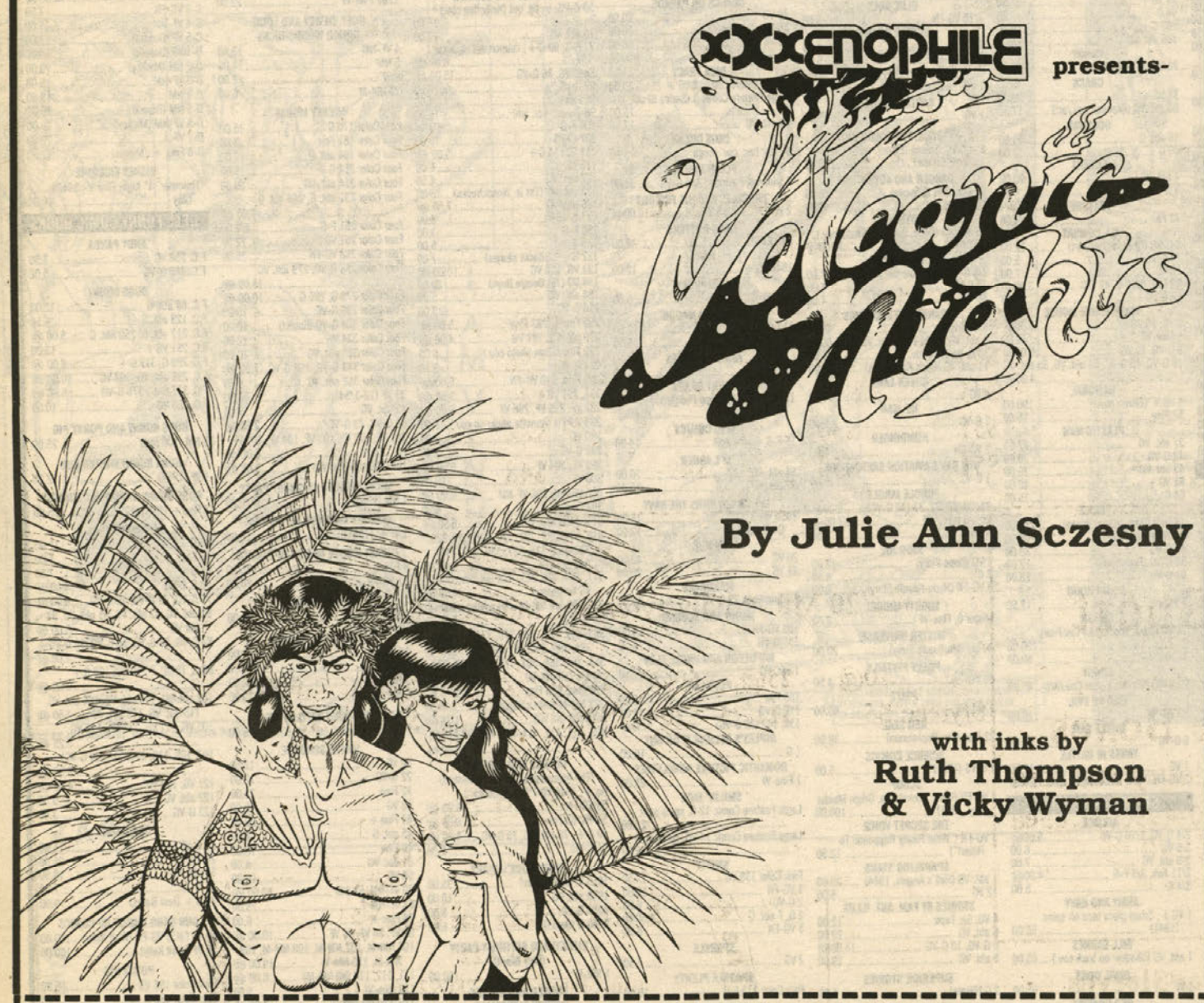

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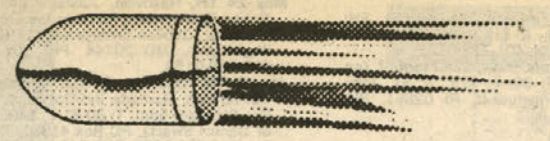

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EVENTS
(From Page 68)

Collectibles Show, Lonsdale Fire Hall. 224 Front St., SH: 6pm-10pm, T: 30-8', F: $15., A: $1. John, 787 Central Ave., Pawtucket, RI 02861. PH: 401-722-0172.

Jun 11 RI, Lincoln. Card & Comic Show, 224 Front St. (on Rt. 123). SH: 6pm-10pm, T: 30, F: $15., A: $1. John Ward, 787 Central Ave., Pawtucket, RI 02861. PH: 401-722-0172.

SOUTH CAROLINA

May 23 SC, Charleston. Spoleto Con, Holiday Inn Airport. I-26 at West Aviation Ave., SH: 10am-4pm, T: 20, F: $45., A: $1. Mark Bowers, 1002-6A Salisbury St., Kernersville, NC 27284. PH: 919-993-4203.

May 23 SC, Sumter. Legends Con III, Jassamine Mall (Community Room). Broad St., SH: 10am-5pm, A: $1. PH: 803-662-5136.

SOUTH DAKOTA

Jun 13 SD, Rapid City. Music, Comic & Card Show, Holiday Inn. I-90 & LaCrosse St., SH: 9am-5:30pm, F: $20., A: $1. Rock N Records Productions, 520 N. Ellsworth Rd., Suite 4C, Ellsworth AFB, SD 57706. PH: 605-923-2017 or 341-1968.

TENNESSEE

May 16-17 TN, Nashville. Comic Con, Ramada Inn-Opryland. 2401 Music Valley Dr., SH: 9am-5pm, T: 30, F: $40., A: $1. Patty Speck or Dennis Swartz, PO Box 41311, Nashville, TN 37204. PH: 615-780-3755 or FAX: 616-352-9802.

May 24 TN, Nashville. Jubilee Comic Book & Science Fiction Convention, Ramada Inn Opryland. 2401 Music Valley Dr. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jun 6 TN, Nashille. All-Star Promos. Comic & Card Convention, Ramada Inn-Opryland. 2401 Music Valley Dr., SH: 9am-5pm, T: 30-8', F: $40., A: $1. Patty Speck or Dennis Swartz, PO Box 41311, Nashville, TN 37204. PH: 615-780-3755. FAX: 615-352-9802.

Jun 7 TN, Nashville. Blow-Out Sports Card & Comic Book Show, Quality Inn. Briley Pkwy. & Int'l Dr., SH: 9am-5pm, T: 50-6', F: $25. for 1, $40. for 2, $55. for 3, $70. for 4, A: $1. Steve Dillard, 1020 Simms Hts. Rd., Kingston Springs, TN 37082. PH: 615-952-4168.

Jun 13 TN, Knoxville. Collectors Expo, Holiday Inn-Northwest. I-75 at Merchants Rd., SH: 10am-4pm, T: 20, F: $40., A: $1. Dana Pinkard, 514 Broad St., Rome, GA 30161. PH: 404-234-8210.

TEXAS

May 16 TX, North Dallas. Minicon, Parkway Hilton Hotel. 4801 I-635 at Dallas Parkway (across from The Galleria), SH: 10am-5pm, F: $55.-$60., A: $2. Bulldog Productions, Inc., PO Box 820488, Dallas, TX 75382. PH: 214-350-4305.

May 16 TX, The Woodlands. Sports Card & Comic Book Show, John Cooper School. 3333 Cochran's Crossing. SH: 10am-4:30pm, T: 30, F: $35., A: $1. Milton Arraez, PH: 713-288-5571. Wade E. Thomas, Jr., PH: 409-295-7277.

May 24 TX, Houston. Sports Card & Comic Book Show, Holiday Inn-Crown Plaza. 2222 West Loop S. (Exit I-610 & San Felipe), SH: 10am-5pm, F: $65.-$75., A: $1. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581.

Jun 7 TX, Houston. Comic Book Convention, Sheraton Grand. Westheimer Exit off I-610 near Galleria. Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH: 908-788-6845.

Jun 13 TX, Beaumont. Kingdom Con 4 Comic Book & Baseball Card Show, Civic Center. SH: 9am-6pm, T: 8', F: $35., A: $3., under 5 free. Comics Kingdom, PH: 409-899-1178.

UTAH

VERMONT

VIRGIN ISLANDS

VIRGINIA

May 16 VA, Arlington. Jubilee Comic Book & Science Fiction Convention, Howard Johnson. 2650 Jefferson Davis Hwy. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 16 VA, Arlington. Serendipity Show, Rosslyn Westpark Hotel. 1900 N. Fort Myer Dr., SH: 11am-4:30pm, T: 50, F: $75., A: $5. Robert A. Horn, 4 Oak Rd., Glen Farms, Elkton, MD 21921. PH: 301-398-6685.

May 17 VA, Virginia Beach. Summer Fest '92 (Comics, Music, Japanese Animation, Science Fiction, Fantasy, Books, Film, Gaming & Media). Virginia Beach Pavilion. SH: 10am-6pm, F: $45. until May 4, $50. until May 17, A: $3. Michael Khandelwal, 3828 Prince Andrew Lane, Virginia Beach, VA 23452. PH: 804-340-9349.

May 24 VA, Newport News. Peninsula Comic Book & Card Show, Ramada Inn. 950 J. Clyde Morris Blvd., Exit 258B off I-64, SH: 10am-4pm, T: 30-6', F: $35., A: $1. Jim Atkins, PH: 804-898-1799.

Jun 7 VA, Richmond. South Richmond Comic Collectors Schools Out Convention, Bells Road Holiday Inn, (right off I-95 at Exit), SH: 10am-4pm, T: 25, F: $35., A: $2. Guy Rose, 12631 Harrowgate Rd., Chester, VA 23831. PH: 804-796-4903 or Time Capsule Comics, PH: 804-748-4002.

WASHINGTON

WEST VIRGINIA

WISCONSIN

May 31 WI, Brookfield. Brewcity West Comic Book Show, Midway Motor Lodge. 1005 S. Moorland Rd., SH: 10am-4pm, T: 28, F: $20, A: $1. Jonathan Jensen, 8649 N. Port Washington Rd., Fox Point, WI 53217. PH: 414-351-1719, Mon.-Fri. 3pm-8pm, Sat. 12noon-5pm.

WYOMING

CANADA

May 17 ON, Markham. Cards, Comics & Collectibles Show, Centennial Centre. McCowan Rd. at Bullock Dr., SH: 10am-5pm, T: 40, F: $25., A: $2. Arena Shows, Inc., PH: 416-512-SHOW (7469).

May 17 ON, Toronto. Cards, Comics & Collectables Show, Metro Convention Centre. Street level, steps to Dome, SH: 11am-5pm, T: 45, F: $50. Arena Shows, Inc., PH: 416-512-SHOW.

May 17 ON, Markham. Sports Card Fair '92, Markham Fairgrounds. McCowan Rd., just N. of Major Mackenzie, T: 100. Arena Shows, Inc., PH: 416-512-SHOW.

May 19 ON, Toronto. Tuesday Evening Cards, Comics & Collectables Show, Newtonbrook School. Hilda just S. of Steeles between Bathurst & Yange. SH: 7pm-10pm, T: 40, F: $20., A: free. Arena Shows, Inc., PH: 416-512-SHOW.

May 26 ON, Toronto. Tuesday Evening Cards, Comics & Collectables Show, Newtonbrook School. Hilda just S. of Steeles between Bathurst & Yange. SH: 7pm-10pm, T: 40, F: $20., A: free. Arena Shows, Inc., PH: 416-512-SHOW.

May 31 ON, Toronto. Cards, Comics & Collectables Show, Council House. 4700 Bathurst St. N. of Sheppard Ave., SH: 10am-4pm, T: 40, F: $30., A: $2. Arena Shows, Inc., PH: 416-512-SHOW.

May 31 MB, Winnipeg. Comic Convention, Marlborough Winnipeg. 331 Smith St., SH: 10:30am-5pm, T: 60, F: $35., A: $2. Leo Bahraud, PH: 204-235-0092.

Jun 2 ON, Toronto. Tuesday Evening Cards, Comics & Collectables Show, Newtonbrook School. Hilda just S. of Steeles between Bathurst & Yange. SH: 7pm-10pm, T: 40, F: $20., A: free. Arena Shows, Inc., PH: 416-512-SHOW.

Jun 9 ON, Toronto. Tuesday Evening Cards, Comics & Collectables Show, Newtonbrook School. Hilda just S. of Steeles between Bathurst & Yange. SH: 7pm-10pm, T: 40, F: $20., A: free. Arena Shows, Inc., PH: 416-512-SHOW.

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CBG Issue + Page #	Catalogue Page #
11/8/91 p. 64	***AA...LOTS & COLLECTIONS, Large & Small; Bagged sets**
11/22/91 p.116-120	**A1-A5...SPRING SALE COMICS: Retail and wholesale; yes Batman Lurks Here included.**
11/8/91 p.65	**F-1...SPOTLIGHT MAGAZINES: Descriptive sections of EPIC, 2000 AD, publications featuring BERNIE WRIGHTSON, JOHN BYRNE, more. Good thru 6/1/92 or while supplies last.**
See Catalogue	**F-2...WARRIOR: Home of ALAN MOORE'S "V FOR VENDETTA" & "MIRACLEMAN"; all available issues listed with contents & cover.**
Update Due	***F-3**...CLASSICS OF COMIC ART: Reprint publications; relevant fanzines; selections of EISNER, BELLAMY, KIRBY, WOOD, CANIFF, more. Update wil appear in 12/13 issue of CBG.
11/29/91 p. 97	**F-4...FURTHER READING: Journals & reviews, Amazing Heroes, Comics Journal, etc. Update due in October.**
See Catalogue	***F-5**...LIMITED EDITION PORTFOLIOS: Retail & wholesale. Included. Expires 6/1/92.
See Catalogue	**F-6...HOUSE OF HAMMER: Classic British horror mag covers & contents, retail & wholesale.**
Update Due	***F-7**...MOVIES & MONSTERS: Famous monsters of filmland, other Warrens pubs, Dr. Who, more.
See Catalogue	***F-8**...CREEPY, EERIE, VAMPIRELLA, SPIRIT, BLAZING COMBAT, more. Included.
See Catalogue	**F-9**...STAR TREK GREETING CARDS. Accompanying order. Expires 6/1/92.
See Catalogue	***F-10**...MARVEL MAGAZINES: Extensive descriptions of these overlooked series. Accompanying order.
See Catalogue	**F-11**...WARREN POSTERS.
Update Due	***F-12...MOVIE MAGAZINES: Starlog, Starburst, Cinefastastique.**
8/24/90 p. 47	**F-14**...BRITISH INVASIONS: The Beatles & Judge Dredd.
11/9/90	**F-15**...new page - TREASURY, MARVEL MAGAZINE UPDATES; See Also F10, XT1, XZ2.

JOSEPH KOCH RETAIL CATALOGUE (Included with all retail orders & retail list requests)

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See Catalogue	**11-19, 19A...MARVELS - 1960s TO PRESENT DCs - 1960s TO PRESENT INDEPENDENTS.**

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Only included upon request (specify catalogue page #) or with orders suggesting an interest in the listed material.

	Catalogue Page #
Update Due	***21-24**...GOLD, SILVER, BRONZE & LEAD AGES: Yes, we catalogue Charlton & all "second" line companies. Accompanying order. Last chance at 1990 Guide Prices.
Update Due	**25...MOVIE/TV ADAPTATION COMICS (mostly Dell & Gold Key; mostly photo covers).**
1/10/92 p. 87-89	**26, 26A, 26B...GOLD & SILVER AGE CDs; EARLY MARVELS.**
Catalogue Only	***27-28**...HARVEYS, ARCHIES.
Catalogue Only	**27A...HARVEY, ARCHIE UPDATE.**
3/1/91 p. 71	**29**...GOLD, SILVER, BRONZE AGE UPDATE.
Update Due	***29B**...BRITISH COMICS (Tarzan, 1950s, 1960s, etc.).
3/1/91 p. 73	***29C**...CLASSICS ILLUSTRATED ETC.
See Catalogue	***30D**...OVERSIZE COMICS, COMIC MAGAZINES, DIGESTS, MAD MAGAZINES

FANZINES, MAGAZINES, MISC. PUBLICATIONS RETAIL ONLY - unless noted good thru 6/1/92 or while supply lasts
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CBG Issue + Page #	Catalogue Page #
8/2/91 p. 80-81	**31-32...MOVIES & MONSTERS: Sci-Fi, Fantasy Film Publications of all kinds; Rock 'N' Roll.**
11/8/91 p. 66	**32A...BACK ISSUES OF LONG RUNNING FILM TITLES: Cinefantastique, Fantastic Films, Starburst, Starlog.**
11/29/91 p. 33-34	**33-34...COMIC FORMAT PUBLICATIONS: Books, Magazines, British Comics, Classic Fanzines, etc.**
11/15/91 p. 117-118	**35, 35A...CLASSICS OF COMICS & FANTASY: Magazines, Books, Reprint Publications, etc.**
12/6/91 p. 106-107	**36, 36A...BLAZING NEW TRAIL (The Good, The Bad & The Ugly) - Comic/Fantasy Talent On The Edge; You must be over 18 to order & include a statement of age; also Heavy Metal, National Lampoon.**
12/13/91 p. 88	***37A... FURTHER READING - Reviews & Journals;**
11/8/91 p. 67	**38...AMAZING HEROES, COMICS INTERVIEW, COMICS JOURNAL, MORE.**
Catalogue Only	***44-52**...BRITISH ANNUALS: These are hardbound volumes featuring fictional & real life icons of popular culture - they come out once a year; just about every TV series, cartoon & comic character, pop star has had at least one annual issued in its/his/her name - this is probably the most extensive sales list in the world, Cartoons & Heroes, Hollywood, Gerry Anderson, Star Trek, Dr. Who, Disney, Movie/TV/Music. (pp. 49-51) in main catalogue.

PLUS KOCH-D-KOCH CATALOGUE SUPPLEMENT

KOCH-D-KOCH RETAIL/WHOLESALE CATALOGUE (Included with all orders & list requests)

	Catalogue Page #
11/15/91 p. 114-116	**X1-X3...60s MARVELS RETAIL/WHOLESALE: Silver Age Marvels at sale prices ♦ get them while you can. ♦ COMING: 70s MARVEL RETAIL/WHOLESALE, Also 70s Marvel, Scattering of DCs.**
Catalogue Only	**XZ1...FAMOUS MONSTERS, ASSORTED FILM & FANTASY PUBLICATIONS.**
5/26/91 p. 67	***XZ2**...WARREN & MARVEL MAGAZINES RETAIL/WHOLESALE.
3/29/91 p. 75	***XZ3**...MARVELMANIA: Posters, pennants, paperbacks from the glorious days of yore.
4/5/91 p. 81	***XT1**...TREASURIES: A Retajl/Wholesale of Marvel & DC Treasuries, contents & covers.

KOCH-D-KOCH RETAIL CATALOGUE

11/22/91 p. 109-111; 12/13/91 p. 90	**M1-M4...1960s MARVELS to 1986.**
12/13/91 p. 91-92	***N1-N2**...1960s DCs to 198?, plus TOWER COMICS.

KOCH-D-KOCH SPECIALTY CATALOGUE
By specific request and with orders suggesting an interest in the listed material (our discretion) only; retail - limited quantities.

5/29/91 p. 73-75	***P1, P2**...CLASSIC PAPERBACKS: Sci Fi, Comic Related, Movie/TV tie ins, Star Trek, Frazetta covers.
8/5/91 p. 84-85	***Z1-Z2**...MAGAZINES, FANZINES: Mad, Movies & Monsters, Classic reprint pubs, Skywald, Stanley, Eerie Publications.
Update Due	***Q1-Q2, Q3-Q4**...SILVER AGE MARVELS/DCs.
Update Due	***Q5-Q6**...GOLD, SILVER, BRONZE AGES: General titles, Movie/TV Adaptation, Harveys, Classics III. Extended.

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DEADLINE

Deadline 39. **b&w.** (May) $4.50.

DIGITAL DREAMS

Vampire Lover 1: by Gideon & L.A. Williams. Los Angeles police search for a vampire. **Not for children; 3-issue series.** (Apr) $2.95.

Freedom Union 1: "Thrown Out at Home" by Jim Perham & Cory Carani. Seven super-powered beings team against crime. (May) $2.95.

The Samaritan 1: "Configuration" by Dave Robison, Jenny Proctor, Jeff Moy & Phil Moy. A young woman inherits a ring which gives her skill, knowledge, and memories of her many predecessors. (May) $2.95.

DISNEY

Disney Adventures 20 (Volume 2 #8). "The Two Musketeers"; "Slip-Slidin' Away"; Talespin, Roger Rabbit. (Apr) $1.95.

Disney's Colossal Comics Collection 4. "Brawl in the Family" by Tad Stones, Jymn Magon, Jan Strnad, John Blair Moore, George Wildman, Gary Martin & the Jaime Diaz Studios. Reprinted origin of Darkwing Duck, taken from his mini-series. **Digest size.** (Apr) $1.95.

Disney Adventures Volume 2 #9. "Space Mickey and the Throgg-Ray Wars" (part 1 of 3) by Lee Nordling & Sergio Asteriti. Mickey, Minnie, Goofy, and Pete are in space in a battle to save the Universe.

(FUTURE, Page 72)

MEMPHIS COMICS and RECORDS

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Xno's **Bizarre** works have included: Dinosaurs Attack & Toxic High gum cards, magazines ["Chic," "Hustler," "Cheri," "Entertainment Weekly," "Thraser"], undergrounds ["Blab," "Weirdo"], Ray Zone 3-D comics, & **lots** more! The following pieces are all at **rock bottom prices & you take off 20% more!!**

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8) **Executioner's Dilemma!** - or: What does a sexy near-nude lady(?) killer do when her subject has **two** heads? 35.00
9) **"Mr. Top!" - 3 page** story with art combining Xno's zany style to 1940's comics-type art! Mr. Top rules! 148.00
10) **Shrunken Head** - T-shirt design 18.00
11) **"3-8-1" - A 4 page** story - **very detailed! *Really* strange-o!** 198.00
12) **"Glop!"** - Proposed cover for Glop comix...Man-machine-mutant in a world he never made! 48.00
13) **"Till The Last Drop!"** - Tattoo design of: Dagger thru a life-like heart! 18.00
14) **Masks!** - 12 designs of African masks 18.00
15) **Alien & Spacewoman** - It's **not** going to be a friendly encounter! 18.00
16) **"Glop III" - 2** original **pages** for an 8-pager comix: one shows Mutant Boy eatin' good at the local Apocalypse dump yard/other shows huge river of glop! pouring out of a drive-in movie screen. ***VERY* SHARP!** 68.00

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17) **"Accused" - Band logo with Martha Spatter-head! - *IMPRESSIVE!*** 65.00
18) **Space Adventurama Color & Cut-Out Set!** - 15"x10" original w/designs for cut-outs, stand-ups, etc. - includes spacemen, space gals, **Saucerman**, decoder ring, **robots**, space city, ships, monsters, and many more! **OUTSTANDING!** 198.00
19) **Butcher's Block!** - Bad-d-d looking babe rides a mutant-hunchback! - **GREAT!** 68.00
20) **"Mail Art!"** - Original **incredible** cover for a Xno catalog! **OUTRAGEOUS!** 78.00
21) Wake-Up Call!! - 15"x12" Frankenstein monster & bride! ***WONDERFUL!*** 128.00
22) **God Is Pain!** - Partly finished. - Mad doctor and monster-storm trooper experiment on helpless patient / in background, Lucifer & Jesus shake hands! 98.00
23) **"Dr. Wartham's Comix & Stories" Proposed cover!** Hodge-podge view of the world of a mad, mad artist! Classic! 118.00
24) **The Monster-Maker!** - A large (12" x 15") painstakingly detailed work! **Top-notch!** Sitting in a twisted Escher-ish headquarters, Mr. Monster-Maker scoops up (with metal hand extensions) Apocalypse garbage & gump -and spews out: scores of newly created monsters! This piece is full to the brim with goodies: eyeballs, bodies, futuristic devices, & around **30** monsters! ***Very* special!** 368.00
25) **"Monster Cut-Outs!" - Original 1981** fanzine piece - You get **wonderful** version of monsters meant to be cut-out, colored & stood-up. Includes: **Frankenstein monster, Dracula,** Zapper, Mad-Scientist's **laboratory, Mummy, Werewolf,** haunted tree, bats, **zombie,** grave, & **Creature from Black Lagoon - Terrific!** 298.00
And don't forget yer 20% discount!
26) **"Non" comix - Original** front & back **covers** from this 8-pager underground by Xno & Bob X! Bizarre! 298.00

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27) **"Brain Bat"! - No. 1** - The original **front and back covers** to this ground-breaking 8-pager underground comix! **Dementedly detailed!** Brain-bat girl! Mutant scientist! Creatures! Brains! Bats! Radical!! 498.00
Also have the original **two-page center-spread** 498.00
28) **Zulu-Sue!** - from **"Blab" Dating Depot** 58.00
29) **9-For-The-Price-Of-1!** - 9 separated studies: monsters & gals! ***Only*** 48.00
30) **"Zom Grafix"** - Logo design with zombie-face 28.00
31) **"Xno Zombie"** - Logo design w/zombie-face wearing a Xno-hat & a necklace of fingers 28.00
32) **Martian Frankenstein!** - Wolverton-ish 18.00
33) **"Dating Depot's"** (from "Blab") **Chesty!** - not used - gal w/chest-faces 48.00
34) **Bat-Brain Girl!** - Ripping off her clothes! 18.00
35) **Giant Zomboid w/Amazon captives!** - loose inks 18.00
36) **Lunch Break!** - Nude woman eating a zombie's head! 18.00
37) **Punk Queen!** - w/A batch of chopped-off men's heads! 28.00
38) **Teenage Frankenstein!** - 13" x 9" - proposed Zine cover - loaded w/weird images and dominated by Teen-Stein - **very nice!** 88.00
39) **"Zombo"!** - We have the 2 page story that appears in the "Zombie 3-D" comic from Ray Zone 248.00
40) **"Zombo II"** - 4 panel comic strip - **sharp!** .. 65.00
41) **"Ritual Comix"** - Early unused cover - Hippie-ish! - includes stylized sun & moon, dope-smoking monkey, & Death (as a wizard) - groovy! 38.00
42) **Monster Faces!** - These were for a proposed gum-card series - You get 5 (Frankey, Mummy, creature, etc.) & 2 loose-loose pencil studies only 25.00
43) **"Smack It!" - Excellent** - 2 cave-girls being attacked by an underground-dwelling thingee! 68.00
44) **Peeping Zomb! - Adults only!** For sure! Zomb is really enjoying watching wild-girls at play 48.00

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45) **Ugly Art!** - One bad-looking dude of an artist - **Great!** 32.00
46) **Bat-Mobile!** - 5" x 6" 18.00
47) **Space Creatures!** - 7 for only 28.00

DETAILED (VERY!) PENCILS:

1) **Frankenstein Jr.** - Groovy! 35.00
2) **The Old Witch** (from E.C. Comics) - **Great!** .. 38.00
3) **Voodoo Vamp At Work!** - Really detailed - Nude voodoo woman pushes pins into a severed hand! 58.00
4) **McDonald's Sex & Death Burger! - Awesome!** - A frightfully realistic work! Nude girl is being served up on a McDonald's san'wich! Looming in background is spectre of Death! 98.00
5) **McDonald's Mind Police!** - Beating the bejuzzus out of a nude vegetarian woman! - Warped! 68.00
6) **Voodoo Mama With Time To Kill!** - Not to mentions a captive zombie! - Nice work 68.00
7) **"Hooked!"** or "The Birth of Xno!" - 9" x 6" and so detailed it's almost unbelievable that it was done with pencils!! This piece first appeared as the cover of "Malice" - A new wave alternative Zine - and was the first work ever from our crazed creator under the name of "Xno"! - and still remains one of his best!! A zombie creature hangs from two hooks. His body has been removed (from the torso on down!) His guts dangle. He is subject to a gothic torture machine (complete w/blood-sample-taking facilities)! - A timing device reads: 666. Life is not nice. Things are not upbeat! The zombie as universal victim! - **Up-setting!** 498.00
8) **Zombo Artist!** - Good-looking (the art that is - the artist is uglee!) - Like Crazy man 58.00

PAINTINGS:

1) **...Alas, poor Yorick!** - Bat-brain girl (in a **very** revealing leather-motif costume (!)) contemplating a skull! 48.00
2) **"Toxic High" Gum Card Art** - Unfinished painting of the school coach's favorite obsession: namely, dressing up in high-heels, panties & stockings! 88.00
3) **Goon-Boy & Friend!** - Goon-Boy has just what it takes to win the interest of Goon-Girl! **Adults only!** 68.00
4) **"Hustler" original painting!** - A crowd stopper! - **Adults only-period!** - A lush & totally liberated wild woman ravages a poor (?) slave man - cannot mention in this family publication any more details, but believe us, this is not about to be Ed Meese's favorite inspirational painting! - **Stunning! - Perverted! - Erotic!** 448.00

The following are all originals for an **upcoming bubble-gum card set - of** weirdo **women!** - Painted in greys, blacks, & whites:

5) **"Country Comforts" - Adults only!** - Hillbilly babe loves fishin' & funnin' - Southern exposer indeed! 38.00
6) **"Dominatrix!"** - A worms-eye view (you worm!) of one over-powering babe! 38.00
7) **"Wendy The Witch"** - Stirring up a sexy cauldron of juices! 38.00

XNO Original Art! - at Super Bargain Prices!

8) **"Medusa"** - As a blushing nude - only her hair-dresser knows for sure! 45.00
9) **"Mars Barr"** - Spacey 38.00
10) **"Spider Woman"!** - What a tangled web we weave 68.00
11) **"Zombie-Girl"** - Swamp fever! 38.00
12) **"The Viking Princess"** 45.00
13) **"Tarzana!" vr The Undead!** 48.00
14) **"Lilith!"** - On a late-night visit! 38.00
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COMICS

Flash Gordon! - Dell - **1940's** - Four color #190 has a wrap-around cvr., a spaceship (not cut out, thank God!), a disc ship, and "Adv. of the **Flying Saucers**" - G + + or better 59.00
4-Color 173 - **"Introducing for the First Time** - especially written & drawn for this book" - VG or better 59.00
3-D House of Terror #1 - No original glasses - **eye popping Kubert art!** - so-so condition 28.00
The Ghost Rider #3 - (Golden Age) - Starts out with a **stunning Frazetta** cvr! - condition is VG or better 198.00
Mandrake the Magician in "Harvey Hits" #53 - Includes a **Werewolf** story! - G + + to VG ... 38.00
Captain Easy #10 - VG + + or better - **"Good-Girl" art cvr!** 32.00
Out of the Shadows #6 (actually **#2!**) - "...Strange, eerie, terrifying ..." - Buzzard-Man cover (?) - G + + or better (w/one loose p. inside) 35.00
Planet Comics #71 - A wonderful M. Anderson **Space-Girl** cvr! - G + + or better 48.00
Seven Seas Comics #5 - Terrific **"Good-Girl"** cvr! - VG or better 168.00
Bruce Gentry #4 - Gal cover! - Great condition! - Groovy price! Only 48.00
Big Shot #86 - Valentine's cvr (shown in newest Overstreet in clr. section) - VG + + or better 15.00
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COMICS

Advs. of the Fly #1 - Origin by Simon & Kirby - VG + + or better 178.00
#4 - S. & K. / Neal Adams / Bob Powell art - VG + + or better 48.00
Double Life of Private Strong #2 - S. & K. w/App. by Fly - VG + + or better 128.00
Sunny, America's Sweetheart **#3** (listed as **#13**) - ***Sharp*** condition - Feldstein cover & art 138.00
Mission: Impossible (photo cvrs.) - **Excellent** condition! **#1** 35.00
#'s 2 thru 4 ..... **23.00 each**

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These are all **original one-sheets** in **VG + + or better** condition (unless otherwise noted)!

"A Boy And His Dog" - A S.F. cult classic! 68.00
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John Wayne: "Circus World" - VG or better ... 148.00
Wild Bill Elliott As Red Ryder in "Great Stagecoach Robbery" - **Lovely litho color!** 148.00
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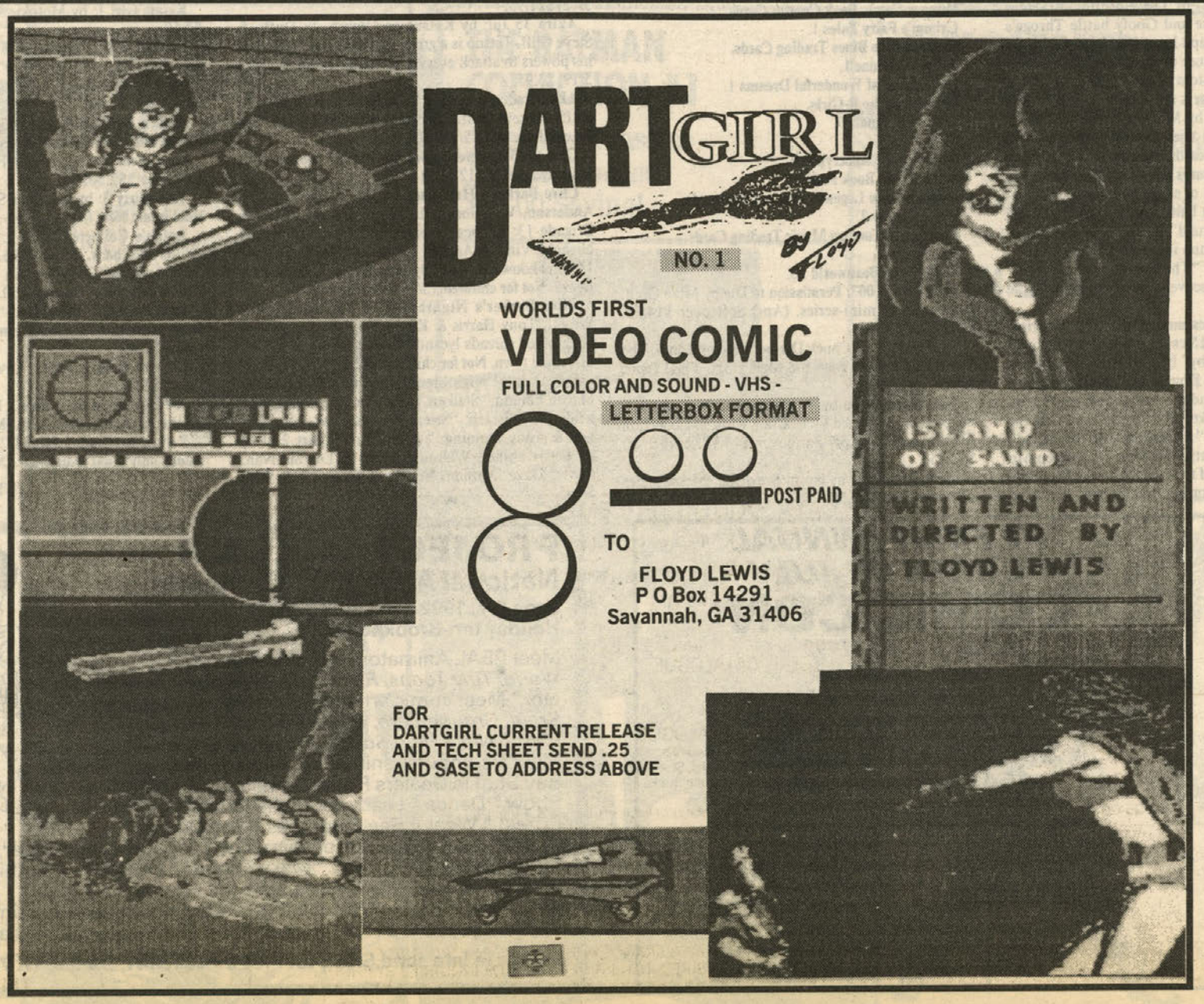
Tom Keene is "The Driftin' Kid" - with Rusty the Wonder Horse! **Stunning** litho! 98.00
Tex Ritter: "Rollin' Home To Texas" - Beautiful litho color! - Has chip out of upper right corner .. 98.00
Mamie Van Doren in: **"The Girl In Black Stockings" - A knock-out** of a poster! "...She was every inch a teasing, taunting, 'come-on' blonde ... and she made every inch pay off!" - **A stunner!** 298.00
"Caged Heat!" - Women in prison! - Barbara Steele! - "White hot desires melting cold prison steel ..." 78.00
Charlie Chan: "The Trap" - with Sidney Toler, Mantan Moreland & Victor Son Young (all shown on poster) - **Terrific!** - G + + or better 148.00
"Creature With The Atom Brain!" - 1955 - w/Richard Denning & Angela Stevens & story by Curt Siodmak - "A dead man stalks his prey! ... You won't believe your eyes!" - **A super good-looker! - Great** condition! 248.00
"Linda Lovelace For President" - 1975 - What else can we say? 58.00
Susan Hayward: "Stolen Hours" - 1963 - "Do you know what they say about Laura Pember ...? They say she uses men like pep-up pills!" 38.00
The Three Stooges have gone west in: **"The Outlaws Is Coming!" - 1965** - with **Adam West & Nancy Kovack** - A **heck of a great-looking poster in top-notch condition! - Terrific!** - Also shows "Wanted" posters of: Annie Oakley, Wyatt Earp, Billy the Kid, Bat Masterson, Johnny Ringo, Belle Starr, Wild Bill Hickok, Jesse James & others!! - Go west young man!! 348.00
Mamie Van Doren in **"Navy vs The Night Monster!"** - Red colored! - A real schlock-er! - A forgotten (?) classic (?)! 128.00



FUTURE
(From Page 70)

"Kitty Kat Kaper" is a Darkwing Duck story which pits him against Fluffy. "Phantom of the Orpheum" is a Rescue Rangers story. **Digest size.** (May) $1.95.

Donald Duck Adventures 27: "Adventures in Fantasyland" by Unn Printz-Pahlson & Vicar (Donald dreams that he is in medieval times, fighting a ferocious dragon); "Nap in Nature" by William Van Horn (Donald tries to take a nap outdoors); Donald takes the kids on vacation on a houseboat on Lake Erie in a story by Carl Barks. (May) $1.50.

Sebastian 1. Ariel's crab companion stars in a **2-issue series.** "Teacher's Pet Peeve" by Peter David (Sebastian goes off into the world to discover new forms of music); "Sebastian in Scotland" by Doug Murray (Sebastian invents the Loch Ness Monster). (May) $1.50.

Uncle Scrooge 269. "Plunkett's Emporium" by Jack Sutter & Vicar (Scrooge recalls when he and Glomgold worked in a store); "The Flowers" by Sutter & Vicar (Scrooge reminisces about the girl who broke his heart in the Yukon). **Contains piece of Duckburg map.** (May) $1.50.

Walt Disney's Comics and Stories 574. "Mastering the Matterhorn" by Carl Barks (reprint from *Vacation in Disneyland* in which Donald and the kids find a diamond buried by The Beagle Boys); "Magic Trick" by William Van Horn (Donald attempts to do sleight-of-hand magic); "Li'l Bad Wolf" (the pigs get a bulldog to protect them); "Mickey Mouse" Sunday pages by Bill Walsh & Manuel Gonzales; "Pinocchio" by Merrill DeMaris, Hank Porter & Bob Grant (reprint of 1939-1940 movie adaptation which ran as a Sunday newspaper comic strip); "Fed Up" by Harvey Eisenberg (Mr. Smee sets out to be captain of his own pirate ship); "Mickey Mouse and the Robot Army" (part 1) by Stan Walsh (a broken record leads Mickey to a bad section of town where mysterious men are assembling robots). **Contains piece of the Duckburg map.** (May) $2.95.

Beauty and the Beast 1. Mini-series. "Bewitched" (Mrs. Potts recounts the events that led to the enchantment under which they now live); "Bothered" (Belle is forced to play with the village children); "Bewildered" by Karen Kreider, Cris Palomino, John Blair Moore, Jorge Sanchez & the Jaime Diaz Studios. (Lumiere teaches his master the ways of *l'amour.*) **Mini-series** (Aug) $1.50.

Disney Adventues Volume 2 #11. "Blue Harvest" (*Space Mickey*, part 3) by Lee Nordling & Sergio Asteriti. (While Minnie and Goofy battle Throgg's space armada, Mickey and Lizzy lead a revolution on planet Throgg); "Phantom of the Orpheum" (Dale is kidnapped by the Phantom of the Orpheum, and the rest of the Rescue Rangers must rescue him); "Roger the Barbarian Part 1" by Michael Reeves & Sparky Moore (Buster Deltoid tries to steel Jessica's affections); features, games, cards, puzzles. (Aug) $1.95.

Donald Duck Adventures 29. "Darkest Africa" by Carl Barks (The pursuit of a rare butterfly leads Donald and the kids into a battle of the bugs in Africa) and "Sleepy Time Donald" by Jack Hannah (Donald's sleepwalking gets him in trouble). (Aug) $1.50.

Uncle Scrooge 271: "The Secret of the Stone." Scrooge and Donald discover a new land beneath the ground. (Aug) $1.50.

Walt Disney's Comics and Stories 576. Reprints Carl Barks' first *WDC&S* cover, from 1948. Includes "Beachcombing for Ruby" by Carl Barks (Gladstone Gander competes with Donald and the kids as they search for a lost ruby and reward); "Pinocchio" (Pinocchio and Jiminy Cricket are worried when Cleo the goldfish disappears); "Adventures of Mr. Toad" (Angus MacBadger, Ratty, and Mole try to keep Mr. J. Thaddeus Toad out of trouble); "Tales of Brer Rabbit" (Sunday pages featuring Brer Rabbit, Brer Fox, Brer Bear, and other Uncle Remus characters with art by Dick Moores); "Mickey Mouse and the Robot Army" Part 3 with art by Stan Walsh (Mickey must find the secret codebook in one suit out of dozens walking the streets). (Aug) $2.95.

DISNEY/GLADSTONE

Walt Disney's Comics and Stories in Color 4: by Carl Barks. Reprints stories from *Walt Disney's Comics and Stories* #47 through #51. **Trading card.** (Apr) $8.95.

Walt Disney's Comics and Stories in Color 5: by Carl Barks. Reprints stories from *Walt Disney's Comics and Stories* #52-56. **Trading card.** (May) $8.95.

Walt Disney's Comics and Stories in Color 6: by Carl Barks. Reprints stories from *Walt Disney's Comics and Stories* #57-61. **Trading card.** (Jun) $8.95.

DOUBLE DIAMOND

Eyebeam 4.
Hepcats 9-10.
Lovestupid: The Other Hepcats Book.
Yo: The First Hepcats Book.
Hepcats 2: by Martin Wagner. **Reprint; b&w.** (Apr) $2.
Hepcats 3: by Martin Wagner. **Reprint; b&w.** (Apr) $2.
Hepcats 4: by Martin Wagner. **Reprint; b&w.** (Apr) $2.

DRAWN & QUARTERLY

Dirty Plotte 4-5.
Palooka-ville 2-3.
Slutburger 3.

EC (SEE COCHRAN)

ECLECTUS

Joshua Quagmire's Cutey Bunny Pin-Up Special by Joshua Quagmire with Dean Norton. Pin-ups of Cutey Bunny, Vicky the Fox, Cyberfox, other characters. **b&w.** (Jun) $2.50.

Lady Airlock: Portraits of Seduction. Pin-ups of model Katie McFadden by Rod Underhill, Tom Luth. **b&w.** (Jun) $2.50.

Airlock 4. "The Return of the Black Kite" by Topper Helmers & Tony Hudz; "Caligula" (part 3) by Rod Underhill & Helmers; "Cyberfox" by Joshua Quagmire; "Malice Defeated" by Underhill & Wayne Reid. **b&w.** (Jul) $2.50.

ECLIPSE

Anxiety Times Book 1.
The Complete Pogo Comics 5.
Dinosaurs Attack! 2.
Early Jazz Greats Trading Cards.
Famous Comic Book Creator Cards.
Grimm's Fairy Tales 1.
Heroes of the Blues Trading Cards.
In Fact: Volume 1.
In the Land of Wonderful Dreams 1.
Invasion of the B-Girls.
Krazy and Ignatz 9.
M 4.
Miracleman: Apocrypha 3.
Miracleman Book Four.
Negro League Legends Fine Art Postcards.
One Mile Up 2.
Pioneers of Country Music Trading Cards.
Revelations.
Tales of the Beanworld 20.

James Bond 007: Permission to Die by Mike Grell. Collection of mini-series. (Apr) Softcover $14.95, hardcover $32.95.

Mad Dogs 3: by Chuck Dixon & Victor Toppi. The DA tries to shut down the Mad Dogs. **Final issue; b&w.** (Apr) $2.50.

The Magic Flute by Wolfgang Amadeus Mozart, adapted & illustrated by P. Craig Russell. Collection of mini-series. (Apr) Softcover $14.95, hardcover $32.95.

Metaphysique 1: by Norm Breyfogle. **2-issue series** of stories. (Apr) $2.50.

Miracleman 23: by Neil Gaiman & Mark Buckingham. A quarter-century after the end of the previous issue, Young Miracleman has been revived and the Miraclebabies have grown. Cover: Barry Windsor-Smith. (Apr) $2.50.

Son of Celluloid by Clive Barker, adapted by Steve Niles & Les Edwards. Hardcover edition of graphic novel. (Apr) $24.95.

True Crime Trading Cards Series One: Serial Killers and Mass Murderers by Valarie Jones, Peggy Collier & John Bright. (Apr)

True Crime Trading Cards Series Two: Guns and Gangsters by Max Allan Collins, George Hagenauer & Paul Lee. (Apr)

EPIC (MARVEL)

Akira 34.
Akira Trade Paperback 3-4.
Clive Barker's Nightbreed paperback.
Hellraiser 13.
Hellraiser: Book of the Damned 2.

Bloodlines: A Tale from the Heart of Africa by Cindy Goff, Rafael Nieves & Seitu Hayden. Cathy's friend wants to marry an African man and take him home with her. Cover: Brian Stelfreeze. (4/14 4/21) $2.95.

Groo the Wanderer 90 Jun: by Sergio Aragones with Mark Evanier. Groo series. "Hellraiser: Birth Right" by Dan Chichester & William Simpson; "Stalkers" (part 1 of 4) by Mark Verheiden & D'Israeli; "Dreadlands: Prologue" by Steve White, Andy Lanning, Phil Gascoine & Kevin Hopgood; "Wild Cards" by Lewis Shiner, Williams, Collins & Hopgood. **Not for children.** (4/21 4/28) $4.95.

Idol 2 Jun: by Gerard Jones, Steve Mattson, Ron Randall & Rick Magyar. The Phantom's attacks become murderous. (4/21 4/28) $2.95.

Nightbreed 16 Jun: by D.G. Chichester, Dan Lawlis & John Rheaume. Conclusion of Rawhead Rex story. **Not for children.** (4/21 4/28) $2.25.

Clive Barker's Hellraiser III: Hell on Earth by Pete Atkins & Miran Kim. The Cenobites return in this adaptation of a new movie. Available as **48-page bookshelf edition** and **48-page magazine.** (5/5 5/12) $4.95 bookshelf, $2.95 magazine.

The Stars My Destination by Alfred Bester, Byron Preiss & Howard Chaykin. 160-page adaptation of novel about a man abandoned in a space wreck who became the most powerful man on Earth. The first part of this adaptation was published years ago by Baronet; this version adapts the entire novel. (5/5 5/12) $21.95.

Akira 35 Jul: by Katsuhiro Otomo, Jo Duffy & Steve Oliff. Tetsuo is a gross, mutated mass who uses his powers to attack everyone. **Not for children.** (5/12 5/19) $3.95.

Akira trade paperback 5: by Katsuhiro Otomo, Jo Duffy & Steve Oliff. Collection of issues #13-15. **Not for children.** (5/12 5/19) $14.95.

Groo the Wanderer 91 Jul: by Sergio Aragones with Mark Evanier. (5/12 5/19) $2.25.

Clive Barker's Hellraiser 14 Jul. "Later" by C.J. Anderson, V. Calorim & Colleen Doran; "Devil's Brigade 13: Echoes, Dreams and Revelations" by Nicholas Vince & Andrew Paquette; "Devil's Brigade 14: Breakdown in Red" by Ron Wolfe & Brian Stelfreeze. **Not for children.** (5/19 5/26) $4.95.

Clive Barker's Nightbreed 17 Jul: by Gregory Wright, Tony Harris & Kevin Nowlan. A werewolf Nightbreed spreads lycanthropy among the residents of a small town. **Not for children.** (5/19 5/26) $2.25.

Epic 2 Jul. "Nightbreed" by Dan Chichester & Martin Emund; "Stalkers" (part 2 of 4) by Mark Verheiden & D'Israeli; "Sleeze Brothers" by John Carnell & Andy Lanning; "Wild Cards" (part 2 of 4) by Lewis Shiner, Walton Somons & Lee Sullivan. Cover: Dave Dorman. **Not for children.** (5/19 5/26) $4.95.

Idol 3 Jul: by Gerard Jones, Steve Mattsson, Ron Randall & Rick Magyar. Murder and mayhem erupt in the underwater movie set. **Final issue.** (5/19 5/26) $2.95.

Akira 36 Aug: by Katsuhiro Otomo, Jo Duffy & Steve Oliff. **Not for children.** (6/9 6/16) $4.50.

Groo the Wanderer 92 Aug: by Sergio Aragones with Mark Evanier. Groo discovers the Fountain of Youth. (6/9 6/16) $2.25.

Epic 3 Aug: "Alien Legion" by Chuck Dixon, Doug Braithwaite & Mark Farmer; "Stalkers" by Mark Verheiden & D'Israeli (part 3 of 4); "Cholly & Flytrap" by Bob Burden & Arthur Snydum (part 1 of 2); "Wild Cards" by Lewis Shiner, John Miller & David Rooch (part 3 of 4). Cover: Braithwaite. **Not for children.** (6/16 6/23) $4.95.

Nightbreed 18 Aug: by Gregory Wright, Tony Harris & Mark Nelson. Werewolves plague a small town. Cover: Martin Mercer. **Not for children.** (6/16 6/23) $2.25.

Hellraiser 15 Aug. "Of Love, Cats, and Curiosity" by James Moore & Ricardo Villagran; "Devil's Brigade 15: The Kold Red" by Erik Saltzgaber & Mike Vosburg; "Devil's Brigade 16: The Cenobite Always Rings Twice" by D. Chichester, Dwayne McDuffie & Bruce. Cover: Ovi Hondru. (6/30 7/7) $4.95.

EROS

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The Libertine 3.
Love Bites 2.
Love Letters in the Hand 3.
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Modern Romans 1.
The Muse 1.
100 Degrees in the Shade 2.
Project Sex 1.
R. Crumb's Id 3.
Spank 4.
Stimulator 2.
Tales of the Unexpurgated 1.
Talk Dirty 1-2.
Two Hot Girls on a Hot Summer Night 3-4.
Wanda LuWanda and the Pirate Girls 1.
Wendy Whitebread, Undercover Slut 2.
Younger Men, Bolder Women 1.

Barbarienne 1: by Martin Lock & Paul Naring. **Adults only; b&w.** (Apr) $2.50.

The Complete Birdland by Gilbert Hernandez. **Adults only; b&w.** (Apr) $9.95.

Karate Girl 1: by Motoki. **Adults only; b&w.** (Apr) $2.50.

Liz and Beth Volume III #1: by G. Levis. **Adults only; b&w.** (Apr) $2.50.

Modern Romans 2: by Virgil Heron. **Adults only; b&w.** (Apr) $2.50.

Return to Voodoo Island 1: by John Blackburn. **Adults only; 2-issue series; b&w.** (Apr) $2.75.

Scuz about Town 1: by Bob Fingerman. **Adults only; b&w.** (Apr) $2.50.

Talk Dirty 3: by Matthias Schultheis. **Adults only; final issue; b&w.** (Apr) $2.95.

Anton's Collected Drek 3: by Donald Simpson. **Adults only; b&w.** (May) $9.95.

Barbarienne 2: by Martin Lock & Paul Naring. **Adults only; b&w.** (May) $2.50.

Eros Forum 1. Illustrated "true" letters solicited from readers of sex magazines. **Adults only; b&w.** (May) $2.50.

Liz and Beth 2: by G. Levis. **Adults only; b&w.** (May) $2.50.

100 Degrees in the Shade 3: by Howard Lake & Art Wetherell. **Adults only; b&w.** (May) $2.50.

Return to Voodoo Island 2: by John Blackburn. **Adults only; final issue; b&w.** (May) $2.75.

(FUTURE, Page 74)

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High school comics convention invites all

By Jack C. Harris

One of the saddest and most embarrassing moments of my life took place when I was in the seventh grade. Sitting in the school library, diligently studing for a history test, my notebook fell from the table. Out slid a copy of a Gold Key edition of *The Twilight Zone* comic book which I had purchased on the way home the previous day. I had forgotten to take it from my notebook and now it lay on the school library floor for all to see including Mr. Gleason, my history teacher. After confiscating it and publicly ridiculing me for owning it, Gleason savagely tore it in half and threw it in the trash.

Now, years later, it is ironic and gratifiying that one of my most favored annual visits is the East Rampo Senior High School in Spring Valley, N.Y. Far from my own home town, it is a school where comic books are not only welcomed but honored and even revered. This is all due to the efforts of two very un-Gleason-like teachers: Jay Horowitz and Allan Rosenberg. For the past six years, their Ramapo High School Comic Book Club has played host to its own one-day Comic Con, conducted in the school gym. Their enthusiasm and genuine love and respect for the art of comic books has not only attracted a large number of attendees, but an impressive guest list, as well.

This year, the club's sixth annual comic convention is being held on Saturday, May 9 from 10 a.m. to 4 p.m. In addition to an art contest (with $250 in prizes), a Chinese auction, and a slew of back-issue dealers, the club is giving special attention to the 30th anniversary of Spider-Man, the 50th anniversary of Green Lantern, and the 60th anniversary of Goofy.

Along with representatives from Marvel Comics, DC Comics, and Archie Comics, the guest list includes Howard Bender, Rick Bryant, Denys Cowan, Evan Dorkin, Jack C. Harris, Michael James, Mike Leeke, Luke McDonnell, Dan Parent, Bob Pinaha, Adrienne Roy, Jim Salicrup, Kurt Schaffenberger, Howard Simpson, Joe Staton, Anthony Toilin, and John Workman. Tentative guests include Fred Hembeck, Fabian Nicieza, and Bob Smith.

It is a pleasure to have been asked to extend this invitation to all to attend this sixth annual Comic Con. Admission is $1. For all additional information and directions, call (914) 577-6552 daytimes, Monday through Friday. During the evening (until 9 p.m.) and on weekends, call (914) 368-0728.

And if anyone knows where he is, I'd love for you to invite old Mr. Gleason, too! I'd just love for him to see how wrong he was.

Ramapo Comic Club shares love of comics

By Jay Horowitz and Allan Rosenberg

It's amazing how universal Jack's experience with Mr. Gleason was for our generation. Allan Rosenberg's comic-book waterloo was out on the softball field during recess when his fifth grade teacher, Mrs. Wendroff, discovered his newly purchased *Secret Origins Annual*. When she asked the class to whom this "joke book" belonged, Allan didn't have the courage to speak up. After she ripped up the issue, you can be sure he spoke up. Unfortunately, it was too late to save *Secret Origins*. However, it was at that moment that he realized just how much comics meant to him.

The Ramapo Comic Book Club and our yearly convention is Allan's way of atonement for his lack of courage that afternoon in the spring of 1961. Now he can literally shout from the rooftops his love for the graphic storytelling medium.

Just as the Gleasons and the Wendroffs of the world made us confront our commitment to comic books (and one does not continue reading comics after such an embarrassing situation, unless one is truly committed), we hope, as the advisors of the Ramapo Comic Book Club, to make the transition to a lifetime of comic-book reading a wonderful, not a painful experience.

Very often we are asked just what does our Comic Book Club does. The Ramapo Comic Book Club has a long, impressive list of accomplishments to its credit.

The club's weekly meetings involve discussions about current comics trends, the Golden and Silver Ages, and how comic books are created. We often view such favorite comics-related videos, as *Comics Confidential, Batman, Star Wars*, and classic Max Fleischer Superman cartoons. Monthly, at our traders sessions, we sell, trade, and show off our latest acquisitions.

One of our favorite events is the annual visit from comic-book creators. Over the years, we have spent informative and enjoyable afternoons with Joe Staton, Jon Bogdanove, Karl Kesel, Louise and Walt Simonson, Adrienne Roy, Anthony Tollin, and Evan Dorkin.

Our culminating event each year is the Ramapo Comic Book Convention, now entering its sixth year. We feature comic-book dealers selling Golden Age, Silver Age, and current comics, original art, Japanese videos, and other comics-related collectables.

The Ramapo Comic Book Club started more than six years ago when two students, avid comic-book collectors (Evan Horowitz and Lawrence Klein), asked teachers Jay Horowitz and Allan Rosenberg to be advisors to a Comic Book Club. That first year, there were 12 students who admitted to reading comic books. Lawrence Klein had met some artists at conventions; we decided to try to hold our own Comic Con.

Comic Con I had seven dealers and seven artists. Among the artists were Joe Staton, Mike Leeke, and Luke McDonnell, who have been at all our conventions. This first convention was attended by approximately 300 people from Rockland County and the surrounding area. The admission charge was $1, and any adult attending with a 16-year-old or younger was admitted free. This is still our admission policy. This allows people attending to have most of their money to spend on comic books and memorabilia.

Our Chinese auction was introduced at our first convention. We asked artists in attendance to donate some work of art (page or sketch) to an auction. For only 25 cents a chance, those attending could try to win the art of their choice. The Chinese auction has grown over the years. Many of the companies such as DC, Marvel, Archie, Gladstone, and Eclipse have generously contributed to this event. We have auctioned a Platinum *Spider-Man* #1 from Marvel, a signed print of the first Captain America drawing by Joe Simon, and a John Romita Sr. sketch and ink of Spider-Man. Some of our aquisitions for this year include signed limited numbered editions of *JLA Archives* from DC, *Batman and Me* and *The Hobbit* from Eclipse, and many comics and hardcover books from Gladstone. We are expecting still more surprises at this year's convention. We had more than 100 items worth thousands of dollars at last year's convention; each item was won with *just* a 25-cent bid.

We have a cartoon art contest for any interested students in the two high schools and three junior high schools in the district. The guest artists are our judges. We award approximately $250 in cash prizes to our students. The first-place prize is $50, with more than a dozen other cash awards.

Our convention is unique in that we supply our artists with food, including bagels and coffee for breakfast, pizza and soda for lunch, as well as other gastronomic treats for the day. We always include a cake, commemorating important milestones in the comic-book industry for each year.

Jay Horowitz, one of the advisors, said, "Our convention was started for the students, so that they could get to meet the people who make the comics and not have to pay a fortune to do so. We try to make the convention a place to have fun, meet artists, and get some good buys of new and old comics."

We are fortunate that, since our convention is fun and of a relaxed nature, many artists enjoy returning each year and bring fellow artists. Our numbers continue to grow. Last year 35 artists attended. This year, to date, more than 55 artists say they are planning to attend; and we still receive calls from additional artists each day. We will be hosts to legends like Kurt Schaffenberger, Jim Shooter (Valiant publisher), and Bernie Wrightson. Up-and-coming stars in the industry like Michael James, Jordan Raskin, Evan Dorkin, and Charles Barnett III will also be there. There are many established pencillers and inkers: Dave Cockrum, Denys Cowan, Fred Hembeck, Luke McDonnell, Jerry Ordway, Dennis Janke, Rick Bryant, Mike Leeke, Wendy Pini, Dan Parent, and Joe Staton, just to name a few. Among the editors and writers who will be there are Fabian Nicieza, Brian Augustyn, Kevin Dooley, Mike Carlin, Elaine Lee, Jack C. Harris, Jim Salicrup and, Jonathan Peterson.

Our convention includes noted colorists and letterers Anthony Tollin, Adrienne Roy, Bob Pinaha, and John Workman. Two of our guest artists are graduates of Ramapo High School: Paul Abrams and Jordan Raskin. Jordan was a charter member of the Comic Book Club when he graduated five years ago. He is now pencilling an upcoming *Predator*. (Jordan, we are proud of you!)

We have a limited number of loyal dealers, between 12-15, with a total of approximately 40 tables. Most of our dealers return each year. They come from near and far: M&M Comics from neighboring Nyack, Mike's Comics from Albany, N.Y., and Steve Gursky's Comic Relief from South Jersey and Philadelphia have attended our conventions for the last six years. Steve Gursky, from Comic Relief (who stopped doing conventions three years ago), when asked why he still does this Comic Con, said, "This is a convention the way conventions *should* be run. It is sponsored by a high-school club whose main purpose is to show that comics are enjoyable. Lots of artists! Lots of fun! That's where I want to be!"

On May 9, plan to be at Ramapo High School, 400 Viola Rd., Spring Valley, N.Y., from 10 a.m. to 4 p.m. It costs only $1. It is well worth your time to see the "biggest little convention" around.

FUTURE

(From Page 72)

The Young Witches by Barreiro & F. Solano Lopez. **Adults only; b&w.** (May) $9.95.

Bang Gang 1: by Mike McCarthy. **Adults only; b&w.** (Jun) $2.50

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The Exhibitionist 1: by Mikael Oskarsson. **Adults only; b&w.** (Jun) $2.50.

Forbidden Frankenstein 1: by Anton Drek. Second printing. **Adults only; b&w.** (Jun) $2.50.

Ironwood 9: by Bill Willingham. Resolicited. **Adults only; b&w.** (Jun) $2.50.

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The Tale of Halima 1: by Joseph Baker. **Part 1 of 2. Adults only; b&w.** (Jun) $2.75.

Two Hot Girls on a Hot Summer Night 4: by Terry Hooper & Art Wetherell. **Graphic novel. Adults only; b&w.** (Jun) $9.95.

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Robotech II: The Sentinels — Operation Tirol.
Robotech II: The Sentinels Scrapbook 2.

Evil Ernie 5: "Merciless Onslaught" by Brian Pulido & Steven Hughes. Ernie seeks revenge against Mary Young's family and gets help from the Biker Berserkers. **Final issue; b&w.** (Apr) $2.50.

Robotech II: The Sentinels Book II 13: by Tom Mason, Chris Ulm & Jason Waltrip. Rick and his recon team are stranded on Karbarra. **b&w.** (Apr) $2.25.

Southern Squadron: The Freedom of Information Act 4: by David DeVries & Glenn Lumsden. Two stories, involving Turkish warriors, Nazis, werewolves, witch burnings, and graveyard shootouts. **Final issue; b&w.** (Apr) $2.50.

Ninja High School 34: "Ninja High School vs. the Giant Monsters" (part 3 of 4) by Ben Dunn. Kalen the Pirate attacks Leeanna's secret base. **b&w.** (May) $2.50.

Robotech: Genesis 3: "The Legend of Zor" by Jason Waltrip & John Waltrip. Zor discovers that Tirol has fallen under martial law. **Color.** (May) $2.95.

Robotech: Invid War 1: by Bill Spangler & Tim Eldred. Earth, still in ruins from the Robotech Masters war, is attacked again. **4-issue series; b&w.** (May) $2.50.

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Robotech: Invid War 2: by Bill Spangler & Tim Eldred. Johnathan Wolff offers his personal plea to factions of Earth to unite against the Invid threat. Cover: Robert Chang. **b&w.** (Jun) $2.50.

Robotech II: The Sentinels Book II 14: by Tom Mason, Chris Ulm & John Waltrip. Tesla is enlisted in a plan to free the Karbarrans. Corporal Fishlowitz returns. **b&w.** (Jun) $2.50.

Robotech II: The Sentinels Scriptbook Volume One. Edited by Tom Mason & Mickie Villa. **Second printing; b&w.** (Jun) $9.95.

(FUTURE, Page 76)

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Dirt is done on both sides of the comics publishing field

By David Campiti

I've seen a number of essays about freelancers getting burned by publishers; I know what it's like — I've been there.

I've rarely seen similar essays about publishers getting burned by freelancers but I know what that's like, too — I've been there.

So why don't we look at both sides and see the effect one has on the other? All are real instances I've heard about, but for purposes of this article we'll call the publisher "Wondrous" (because that's the fictitious comics publisher in my series *Hero Alliance*, a name suggested by Bob Ingersoll). This industry is fairly small and close-knit. The freelancers' "network" can spread information — and misinformation — across the country faster than it can make its way down a hallway office. Watch:

1: A talented young artist, fresh off a Wondrous pencilling assignment, parlays the recognition into a top series assignment with a larger publisher. The artist has eight issues left on his exclusive contract with Wondrous but ignores it. (Wondrous already offered to give the artist a special dispensation to do a project elsewhere, as long as his Wondrous schedule wasn't jeopardized; that offer was ignored.) Wondrous paid the artist quickly when he needed "moving money," but a single late payment and "a big career ahead of me" were cited as his reasons for leaving.

2: A top illustrator, chosen because of his self-proclaimed ability to meet a crucial deadline, accepts a major graphic novel assignment, yet only turns in 16 of 64 pages by deadline time, using every possible excuse rather than accept responsibility.

3: A major cover illustrator accepts an assignment to paint the covers of comics by his friend, illustrator #1 (see above) but refuses to turn in the assignment because he's upset that Wondrous expects illustrator #1 to hold to his contract. Wondrous never receives the cover nor an apology.

4: A new illustrator accepts a major four-issue horror assignment from Wondrous but turns it in late. Asked-for corrections aren't made or are only partially made in hopes of "getting it by" the editor. Midway into the second issue, he stops working without informing Wondrous, having accepted other work elsewhere. He cites claims of late payments as his reason but accepts no responsibility for his own lateness.

The problem with all of this is that these events all become interrelated, not only because these artists may all be friends or acquaintances. It's far more excruciating than that. Watch what happens.

• Artist #1, selected for a particular title to keep it "fresh," leaves the title without a quality replacement; the title drops from the schedule completely, losing Wondrous tens of thousands of dollars per issue. That means less money coming in to pay such bills as:

• Artist #2, who delays the title for more than four months using "a late payment" as one of many "reasons" for delaying the book. This means that as much as $80,000 didn't come in, which made it harder to pay:

• Artist #3, who is usually being paid right on schedule, but whose failure to turn in the covers for #1's completed issues has delayed those books even further, making it even harder to pay:

• Artist #4, whose payments are coming in weeks late for two reasons: (a) Wondrous has nearly $150,000 less cash flow available in this four-month period because of the direct actions of the above three artists, and (b) his own work, including corrections, is so late that the final round of dollars paid for this artist's pages, which would have been paid by income on his own title, doesn't materialize for weeks. This causes #4 to stop turning in work, and the delays in releasing this title delays tens of thousands of dollars, making it harder to pay artist #5 — you get the idea.

It's a "domino effect."

Frequently in this business, artists find nothing wrong with turning in a project days or weeks or months late, but they balk if payments are so much as a *day* late. Ideally, neither should happen. And, if the artists and the publishers both think like businessmen, it almost never happens.

Another example: Talentman is hired to illustrate Wondrous' best-selling title ever. Partway into the book, Talentman becomes uncommunicative, fails to turn in pages, and literally becomes a recluse. Follow-up issues are assigned to other artists, but they cannot be published until the first issue is released. Another artist is finally chosen to replace Talentman, but the title is five months behind schedule.

If issue #1 was scheduled to bring in $65,000 or so, and four follow-up issues were to bring nearly $40,000 apiece, that's more than $200,000 riding on Talentman's professionalism! But there's more: His replacement was pulled off another title, scheduled to ship a month later. The replacement's unfamiliarity with the project ends up delaying another title, valued at $35,000 for the first issue and more than $20,000 each for the follow-up issues that are also delayed.

Essentially, this true scenario means that one artist is responsible for more than a quarter of a million dollars not showing up. So other writers, pencillers, inkers, letterers, colorists, painters, separators, printers, and staff people now suffer from this one artist's transgressions. But will Talentman be willing to take personal responsibility for feeding the children of the many other creators who cannot be paid? Will Talentman even believe that he's done anything seriously wrong? Probably not. In a small enough company, however, this would have closed the company's doors — forever.

None of this means that publishers, regardless of size, are paragons of virtue. Two especially heinous, real examples:

• The publisher who vacillates over paying airfare for a freelancer to a convention, where he's to promote the publisher's product; the freelancer finally buys the ticket himself, at *twice* what the ticket would have cost, had the publisher acted with reasonable speed. The publisher compounds the felony by refusing even to pay the difference caused by its own indecision.

• The publisher who sends contracts to be signed, claims contracts have been countersigned and sent back, but actually never signs them, publishes the work without paying for it, then claims publicly that it owns the material lock, stock, and barrel, refusing even to return the original art. The publisher compounds that felony by reprinting and continuing further new stories for years without ever cutting a check to the freelancer.

Then the problems we've all faced at one time or another: "The check's in the mail." "We didn't get your invoice." "The art was fine when it left here." "We canceled that title; didn't someone tell you?"

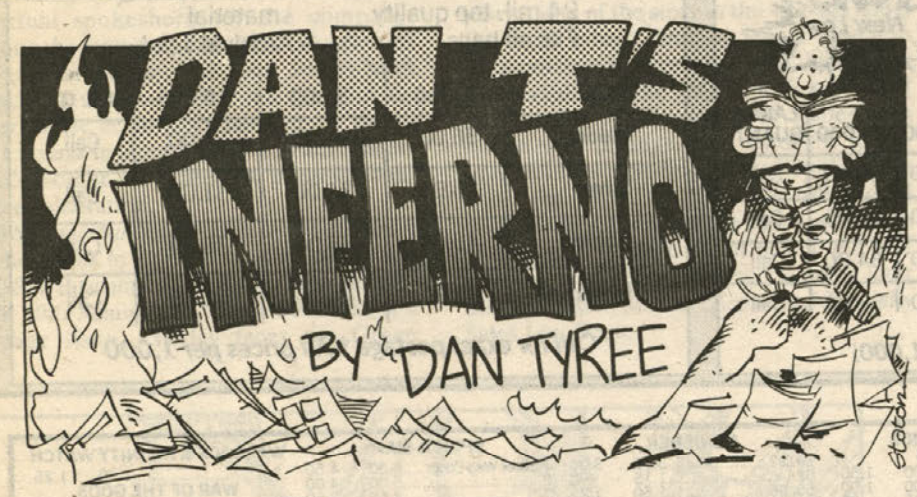
Sometimes those things really happen; nobody's perfect. But sometimes it's simply an excuse for publishers who don't care to behave like businesspeople.

Granted, many situations fall into gray areas, where both parties are wrong in some way and neither can see the other's side; too many times, however, the freelancer or the publisher behaves maliciously or simply irresponsibly, and the "domino effect" can hurt dozens of freelancers.

Not to mention that the results are a slap in the face to many thousands of loyal fans, who have every right to expect their favorite books to be on sale in comics shops the week they're *supposed* to be.

That's what this industry is all about, after all.

David Campiti, publisher and editor-in-chief of Innovation Publishing, has written ***Dark Shadows, Lost in Space****, and* ***Beauty and the Beast****. He has freelanced for DC, Marvel, Pacific, Sirius, and a host of other companies — so "he knows whereof he speaks."*



To paraphrase a '70s commercial, "We're not getting better, we're getting older."

I stand in awe of young fans' letters to Harvey Comics, Barbara Slate's *Sweet XVI*, and Disney Comics. We *seasoned* columnists and letterhacks may have enhanced our vocabularies and debate skills, but have we really helped ourselves by swapping innocence and naivete for cynicism and self-consiousness?

It's nice to see someone who can enjoy comics in a vacuum — without having the fan press and the grapevine inundate him with the sordid story of all the shmoozing, stalling, manipulating, hyping, backstabbing, and fingerpointing that went into their production.

What a joy to see readers who haven't been tainted by paranoia and divisiveness! Readers who don't see a homophobe behind every tree or accuse the editor of being part of an unholy Trilateral Commission conspiracy to brainwash the sheep-like American public.

It's great to hear from tykes who consider Casper *a* friend — which is quite different from claiming Wolverine as their *only* friend. Tykes who read their comics to death and store them under the bed, recognizing "hot" as just the first name of Hot Stuff. Fans who own their comics rather than vice versa.

I admire the simplicity of sentiments expressed in Harvey letters. Little folks get right to the point, while the rest of us are herniating our brains in a never-ending battle for oneupmanship — mangling Nietzsche, regurgitating the thesaurus, ripping off last year's *Saturday Night Live* routines, and wedging our proboscises into certain bodily orifices of the editor.

I covet the levelheadedness of readers who can live in the *present* — neither endlessly pining for the return of hazily remembered former writer Hugo Hack *nor* burning the midnight oil calculating how much some idiot will pay for six cases of *Masters of Crud* #1 six months from now.

Sure, the youngsters probably get a kick out of having their names published coast-to-coast, but they don't have *our* delusions of achieving immortality by pontificating on how the latest *Addled Man* succeeds *despite* its cliches, sermonizing, and easily explained-in-only-five-pages continuity glitches.

Let's hear it for youthful civility, where it's possibly to proclaim that Harvey is the greatest without saying the other companies stink. Where no one whines that the editor must be getting kickbacks to print so many letters by Peter Prolific.

OK, *maybe* these modern youngsters tell "dead baby" jokes when they're not reading wholesome comics. Maybe the editors screen the letters super-carefully to maintain a squeaky-clean image. Whatever, it's refreshing to get away from readers who feel compelled to share their sexual antics, drinking habits, and List of People Who Need Their A-Double-Crooked-Letter Kicked.

I still take pride in my wise-guy columns, but the next time I ladle on the rhetoric, beam over a clever turn of phrase, or fire cheap shots at a public figure, I'll try to think of what I've lost. Perhaps the youngsters are living in a fool's paradise and could benefit from sitting in the front row of the School of Hard Knocks, but here's one worldly wise fan who sort of envies them and hopes to learn a few lessons from them.

Here's lookin' at *you*, kids.

Flashback: Five years ago

American Splendor creator Harvey Pekar makes his second appearance as a guest on NBC-TV's *Late Night with David Letterman* Jan. 6, 1987.

—Greg W. Myers

Flashback: Five years ago

Veteran DC Comics writer, editor, and historian E. Nelson Bridwell dies at the Beth Israel Medical Center in New York of lung cancer Jan. 23, 1987. He was 55.

—Greg W. Myers

Flashback: 80 years ago

The comic strip *Bringing up Father* begins Jan. 13, 1912, written and drawn by George McManus.

—Greg W. Myers

JUNE 92

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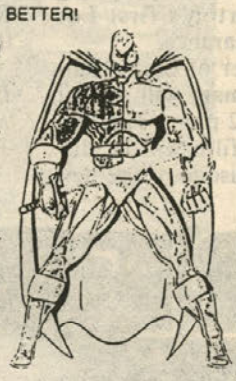

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A Page o' News

Impel Marketing Inc., a sports and entertainment trading card company, is changing its name to SkyBox International Inc. In announcing the change, **Frank O'Connell**, president and chief executive officer, also said that the company has signed basketball player **Earvin "Magic" Johnxon** as its corporate spokesperson. The company's entertainment cards have included Marvel Universe, *Star Trek*, and Disney Collector Cards.

WELL, YOU'LL BE RELIEVED TO KNOW I'VE STOPPED TRYING TO DRAW "FAMILY CIRCUS" CARTOONS.
HALLELUJAH.
I JUST HAD TOO MANY GOOD IDEAS. THIS BIL KEANE GUY WOULD HAVE TO GO ON VACATION EVERY OTHER WEEK JUST TO MAKE ROOM FOR ME. IT'S TOO MUCH TO ASK. I MEAN, AFTER ALL, HE DID CREATE THE THING.
TO WHAT?
NOPE, TIME TO MOVE ON.
I FIGURE I'LL GO AFTER ONE OF THOSE STRIPS WHERE THE ORIGINAL CREATOR DIED A MILLION YEARS AGO. SINCE THEY'RE ALREADY BEING DRAWN BY REPLACEMENT ARTISTS, WHAT'S TO STOP ME FROM REPLACING THEM?
JASON, WHAT'S WRONG WITH JUST CREATING A NEW COMIC STRIP?
I'VE NARROWED THE CANDIDATES DOWN TO 20...
I SAID, WHAT'S WRONG WITH A NEW COMIC STRIP?!
3-14
AMEND

Comics in the comics: ***Fox Trot*** *cartoonist Bill Amend recently did a sequence poking fun at fellow comic-strip artists.*

Tim Burton, director of *Batman* and *Batman Returns*, will appear May 10 at the Los Angeles Comic Book and Science Fiction Convention as part of the "Movie Preview Day" program, which is a behind-the-scenes look at upcoming films. This will be Burton's first Los Angeles convention appearance.

The musical composer of both "Batman" films, **Danny Elfman**, will appear on stage with Burton at 2 p.m. "The Batmobile" from the new film will be displayed all day. A full episode of the new *Batman* animated series will be shown in the afternoon.

The director of *Superman* and the *Lethal Weapon* series, **Richard Donner**, will show bloopers from *Lethal Weapon 3*.

Jim Steranko, the writer and artist of such Marvel comic books as *Nick Fury, Agent of S.H.I.E.L.D., Captain America*, and *The X-Men* during the 1960s, will speak on his comic-book work and on his work on the new movie *Bram Stoker's Dracula*, directed by Francis Ford Coppola.

The convention will be at the Shrine Auditorium Exposition Center, 700 West 32nd St., Los Angeles.

"Judging by the script, costumes, production design, and what I saw on set, *Batman Returns* should finally do justice to one of comics' most exploited but least understood characters," said **Jim Steranko**, editor of *Prevue*.

In the magazine's annual All-Woman issue, on sale in May, **Michelle Pfeiffer** gives an exclusive interview about her approach in bringing Catwoman's schizophrenic personality to the screen and why the villainess was one of her childhood idols.

The feature is illustrated with a folio of previously unpublished photos, as is a report on **Ralph Bakshi**'s live-action and animated fantasy *Cool World*, starring **Kim Basinger**, and a preview of *Dracula* — on which Steranko collaborated with **Francis Ford Coppola**. The erotic thriller features **Winona Ryder** and **Anthony Hopkins**.

Traci Lords returns for a follow-up to her interview in last year's All Woman Issue of *Prevue* and a pin-up pictorial. She talks about how she was almost cast in *Cool World* and *Dracula*, as well as **Spike Lee**'s *Malcolm X*.

Other interviews are with **Christina Applegate, Bobbie Bresee, Cynthia Rothrock**, and **Jodie Foster.**

Artist Kieron Dwyer had many pages of original art stolen April 25 after 2 a.m. in San Francisco. Among the missing pages are:

Action #671 — pages 3 12 13 17 20 22
Batman #452 ("Dark Knight, Dark City," Part I) — pages 1 3 4 5 6 7 8 12 13
Batman #453 ("Dark Knight, Dark City," Part II) — 1 6 12 13 14
Batman #454 ("Dark Knight, Dark City," Part III) — 1 2 4 6 7 9 10 12 13 14 15 18 19
Creepy #1 — 1 2 3 4 5 6 7 8 9 10 11
Daredevil #289 — cover, 4 8 11 14 15 18 19
Daredevil #290 — 1 4 8 9 11 13 14 15
Man of Steel #8 — 1 2 3 4 5 6 9 12 13 15 19 20 22

This is only a partial list. Anyone with information that could lead to recovery of the material can contact Dwyer c/o ***Comics Buyer's Guide*** or San Francisco Police Department Officer D. Moody, #316, referring to case #920-651-086.

Captain America fights Bucky in *Nomad* #3 — sort of (The Commission on Super Human Activities sends US Agent (a former Captain America) to capture Nomad (a former Bucky) in a story by **Fabian Nicieza, S. Clarke Hawbaker**, and **Mark McKenna.**

—Rob Allstetter

MARVEL ENTERTAINMENT GROUP, INC.

CONTACT: Terry Stewart, President and COO, 212-576-8549
James T. Wilson, EVP and CFO, 212-576-8572
William Bevins, Jr., CEO, 213-444-8680

MARVEL ENTERTAINMENT GROUP, INC. ANNOUNCES FIRST QUARTER RESULTS

New York, N.Y., April 20, 1992 -- Marvel Entertainment Group, Inc. (NYSE: MRV) announced today results of operations for the Quarter ended March 31, 1992.

Net Income increased 222% to $5.0 million, or $0.20 per share, compared to $1.6 million, or $0.06 per share for the corresponding period in 1991, based on approximately 24,562,000 and 24,000,000 weighted average number of common and common equivalent shares outstanding during the respective periods.

Net revenues increased 62% to $30.8 million compared to $19.0 million for the corresponding period in 1991.

Marvel Entertainment Group, Inc. is the largest creator of comic books and other illustrated action and adventure material in North America.

MARVEL ENTERTAINMENT GROUP, INC.
Summarized Financial Information
(Dollars in Millions, except per share data)
(Unaudited)

	Three Months Ended March 31,	
	1992	1991
Net Revenues	$ 30.8	$ 19.0
Income before Income Taxes	$ 8.8	$ 2.9
Provision for Income Taxes	3.8	1.3
Net Income	$ 5.0	$ 1.6
Earnings Per Share	$ 0.20	$ 0.06
Weighted average number of Common and Common Equivalent Shares Outstanding (in Thousands)	24,562*	24,000*

* Assumes 24 million shares outstanding during each of the periods prior to Marvel's issuance of shares in connection with the initial public offering in July, 1991 and the two-for-one stock split in March, 1992.

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THE LAW is a ASS

by Robert M. Ingersoll

WHITING

*This column's title comes from Charles Dickens' **Oliver Twist**, in which Mr. Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at that time presumed that a man was responsible for the acts of his wife), responded: "If the law supposes that . . . the law is a ass — a idiot . . . The law is a bachelor." An ass is a donkey.*

The author of this column can be reached at P.O. Box 24314, Lyndhurst, Ohio 44124.

Deja vu. The unmistakable, unshakable feeling that one has experienced something before. There are those who claim *deja vu* is the result of reincarnation — that persons are remembering something that happened in a past life. Others believe *deja vu* is explained by trans-channeling — that the departed spirits of some bygone era pass through the bodies of modern man and woman, leaving behind their recollections and experiences like items in a time capsule. Still others credit the phenomenon to racial memories — the remembrances of some long-dead predecessors once buried deep in the subconscious and now, through mechanisms not yet understood nor fully cared about, brought to the surface.

Recently, I found a new and far more prosaic cause for *deja vu* — a *deja* we all *vued*. No reincarnation involved. No trans-channeling. No shared memories with the dearly departed. Nothing to peak the interest of Shirley MacLaine or arouse the ire of The Amazing Randi.

And it wasn't just a *feeling* we had experienced something before; it was a certainty. We *did* experience something for a second, a third, and when it was finally over, a dozenth time.

The *deja vu* I'm talking about is, of course, *Armageddon 2001*.

You remember *Armageddon 2001*, don't you? You only *want* to forget it. The story of Waverider, super-hero from the future who came to the present to find out which DC super-hero was destined to become Monarch, the despotic, armored super-villain who ruled Waverider's future with a literal iron hand. Waverider, who touched every DC super-hero that had an annual and viewed that hero's future so that he could see if said hero turned into Monarch. Waverider, who viewed futures, learned which hero *wasn't* destined to become Monarch, and went looking at other heroes. And looking and looking and looking. Over and over and over.

Yes, the alternate futures may have changed, but the plot of every annual was the same. Heck, not even the year chosen for the series, 2001, was original. (Cue the monkey music, Mr. Kubrick.) It was *deja vu*, the feeling that we had seen — had read — something before.

It wasn't bad enough that Waverider did the same thing repeatedly and forced us to watch. Hell, we've survived decades' worth of presidential elections, so we should be used to that by now. What really irked me was that Waverider did his job so poorly.

Superman had three annuals, so Waverider peered into *his* future three times. Once wasn't enough to convince him that Superman wouldn't become Monarch. (Wave, sweetheart, Superman's books all sell well. DC isn't going to cancel them and turn Supes into a super-villain.) Batman had two annuals, so Waverider peered into *his* future twice — an upcoming, large-budget movie sequel requiring that Batman stay a hero notwithstanding. Waverider was a hard sell. Or head, take your pick.

*[**Editors' Note:** While we assume everyone who cared about the story has already read it, we hereby insert a **Spoiler Warning**. Bob discusses the solution to the hunt for Monarch in the next two paragraphs.]*

What was even worse, Waverider actually looked into the future of the hero who became Monarch — Hawk of *Hawk and Dove* — and *didn't* see Hawk was Monarch. With job performance like that, *I'd* be on general relief; Waverider got another mini-series. There hasn't been any justice in the world since the Justice League *of* America dropped its preposition.

(OK, I can't really blame Waverider for missing the fact that Hawk was Monarch. Hawk *wasn't* supposed to become Monarch; Captain Atom was. Hawk becoming Monarch was a last-minute change, when a computer bulletin board revealed that Captain Atom was the man who would be Monarch. *That's* why Monarch gets his powers from quantum physics in *Armageddon 2001* #1. *That's* why he had red eyes in earlier issues of the series. *That's* why, in the original plot, Captain Atom was the last hero Waverider touched. *That's* why Hawk, who had neither the scientific nor military training necessary for the job, was able to become the science-based, military dictator super-villain Monarch: He wasn't supposed to *be* Monarch.)

But, Bob, you say, kvetching about *Armageddon 2001*'s being repetitive says nothing about the legal aspects of the series. It's even something of a *deja vu* ; you already wrote about *Armageddon 2001* in an earlier column. Isn't there anything new of a legal nature you have to add? I'm glad you asked; saves me the trouble of thinking up some clever segue into:

Batman Annual #15. Harlan Ellison asked me about this. He wondered if it is really true that just because three doctors said The Joker was sane that the state would have to let him go. The answer is — in true lawyer-like, bet-hedging fashion — yes and no.

When a person is found not guilty by reason of insanity, he has been found *not guilty*. Radical concept, huh? He hasn't been convicted of any crime, and the government has no authority to imprison him. The government can, however, have a criminally insane person civilly committed, if the person is mentally ill and subject to hospitalization. In other words, if the defendant is actively bonkers and his mental illness makes him a danger either to society or to himself, the state can commit him to a mental institution until such time as he either recovers or has remissed to the extent that he is no longer a threat.

If a defendant is no longer mentally ill and subject to hospitalization, then the defendant *must* be released, because, as I said, he was never convicted of anything and the government has lost the only other mechanism by which it was keeping the defendant locked up. Let's apply what we've learned to the story at hand.

Three doctors said Joker was no longer mentally ill. Does that mean Joker gets released? Of course not. Before any court would release a mentally ill defendant like The Joker, it would have a hearing to determine whether the defendant really was cured. Joker's lawyers would present expert testimony that he was sane. The state attorney general's office would present expert witnesses that The Joker was still two crullers shy of a dozen. (And do you think that the state would have *any* trouble finding licensed psychiatrists to testify that The Joker was still mentally ill subject to hospitalization? We're talking about a body count higher than Hiroshima.)

After all the evidence, the judge, using his or her discretion, would decide which doctors were the more credible. If the judge believed The Joker's doctors that he was sane, the judge would order The Joker released. If the judge believed the state's doctors, the judge would keep Joker in Arkham. Bad slasher movies would have us believe that judges automatically believe the defense doctors and that release is automatic. Wrong. Judges are reluctant to release the criminally insane, because if the patients stop taking their medication and relapse, it's bad for business. Would *you* want to run for re-election on the platform that you were the judge who released The Joker?

So, yes, if The Joker were truly sane, he would be released. But, no, even though three doctors said The Joker was sane, he probably *would not* be released from Arkham; the judge would discount the doctor's opinions and rule The Joker was still insane. Joker would have to use his customary means of release — that convenient fire exit that everyone has forgotten is underneath the padding of his cell.

While we're on the subject of *deja vu*, in *Batman Annual* #15, after The Joker was declared sane and released from Arkham, he appeared on a TV talk show where he wanted to gas the studio audience. Didn't we *deja* view that before, too, in *The Dark Knight* #3?

And, while we're still on the subjects of *Armageddon 2001* and *deja vu*, what about *Superman Annual* #3, where Batman, dressed in armor and armed with kryptonite, has a duel to the death with Superman? I seem to remember *that* from *The Dark Knight* #4. So tell me, when did *deja vu*ing Frank Miller become a growth industry?

*Robert M. Ingersoll (P.O. Box 24314, Lyndhurst, Ohio 44124), Cleveland lawyer, comics fan **cum** writer, and legal analyst for **CBG**, has one more piece of **deja vu** for you. Last time I talked about **Armageddon 2001**, I mentioned Jon Ingersoll, Yale Business School professor and member of the comic book apa **CAPA-Alpha**. Jon's my older brother, the person who got me started reading comics, so you all know whom to blame now. I mention Jon, because I have something to say to him.*

*Jon, remember how we went to the same small, private school together and how you were a few years ahead of me and got better grades than I did and how the teachers called me "Jon Ingersoll's younger brother" instead of my own perfectly acceptable name? Now I can report that the other members of **CAPA-Alpha** are writing in mailing comment to your apazine saying things like, "Are you **really** Bob Ingersoll's brother?"*

Gotcha.

Steve Schanes returns to comic-book publishing

Schanes Products and Services, a San Diego-based comic-book publisher and mail-order company, has formed a new comics publishing venture with Picture Entertainment Corporation (PEC). The new publishing entity will be called Sun Comic Publishing, a division of Picture Entertainment Corporation. Schanes previously was publisher of Pacific Comics and Blackthorne Comics.

Picture Entertainment Corporation has principal offices in Los Angeles and Tokyo. In addition to its San Diego base of operations, Sun Publishing will have offices in these locations.

PEC associate Kuniaki Sekiguchi, whose family controls the Japanese company Kodanshu, spearheads PEC's publishing venture in a multi-title agreement with Scholar Publishing to produce Japanese manga in English for the U.S. market. The present Sun aquisition will provide a publishing base for at least one title per week for the next three years.

Steve Schanes has been named Publisher/President of Sun Comic Publishing and will report directly to Lee Caplin, President and CEO of Picture Entertainment Corporation.

Sekiguchi said the first title scheduled for July publication is *Raika*, which the company termed "a top character in Japan."

"As has been our plan from the beginning, we're targeting most titles for eventual production of theatrical television and video markets," said Sekiguchi. *Raika, the Movie*, is in production in Japan, set for a 1993 release date. No U.S. release date is set as yet.

Raika, with its story by Yu Terashima and art by Kamui Fujiwara, is described by Schanes as, "a Japanese-style Arthurian tale complete with magic, fantastic beings, ghosts, other races, destiny, and prophesy — including a man who will unite the warring kingdoms of the land of Wa [Japan]." It is scheduled for publication on a weekly basis in 32-page, black-and-white with color covers issues

Sun also can adapt all PEC films into comics form. The three films Schanes specified are: *The Widow Claire* (written by multi-Academy Award Winner Horton Foote), *Charades* (written by Ruth Sacks), and *Pearl Hart* (a Western written by James Cahn). All budgets are in the $4 million range.

Sun will produce a wide range of products based on the Japanese comics titles it releases, including prints, portfolios, PVC figures and collector cards.

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Adventure	40	350.00	670.00	1,200.00	2,200.00	4,500.00	8,500.00
Adventure	210	120.00	240.00	375.00	700.00	1,200.00	1,800.00
All-American	16	1,500.00	2,900.00	4,400.00	8,800.00	14,000.00	20,000.00
Amazing Fantasy	15	300.00	600.00	1000.00	2,100.00	4,500.00	7,500.00
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Detective	40	140.00	300.00	450.00	700.00	1,000.00	1,600.00
Detective	140	110.00	300.00	540.00	1,000.00	1,800.00	1,100.00
Detective	168	100.00	200.00	375.00	700.00	1,000.00	2,000.00
Donald Duck F.C.	9	300.00	600.00	1,000.00	1,700.00	2,000.00	2,400.00
Famous Funnies	1	500.00	1,000.00	1,200.00	2,600.00	3,600.00	4,500.00
Fantastic Four	1	300.00	600.00	1,200.00	2,100.00	3,500.00	6,000.00
Flash	105	120.00	240.00	420.00	775.00	1,400.00	2,900.00
Flash Comics	1	1,000.00	2,000.00	3,000.00	5,900.00	7,200.00	13,000.00
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Human Torch - All
All Sellect - All
Hulk - 1-5
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Superman 1-100
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Yet Another Page o' News

B-Girls invade Golden Apple — encounter no resistance

On hand at Los Angeles' Golden Apple comics store to promote her new book ***Invasion of the B-Girls*** *(Eclipse Books) was author and self-proclaimed "B-Girl" Jewel Shepard, who brought along some of the book's interview and photo subjects — left to right: Kelli Maroney, Michelle Bauer, Monique Gabrielle, Shepard, Becky LeBeau, and Linnea Quigley. The event was covered by* ***Playboy Video, Entertainment Tonight, E! Entertainment****, and professional still photographers. "It was really a busy afternoon," said Mike Johnson, back issue manager of Golden Apple's Melrose Avenue store in Los Angeles. "We didn't sell a lot of back issues because the crowd filled the whole back half of the store. The girls sat at the back issue conter to sign the books. It was a lot more enjoyable to make sure Michelle Bauer had a cold soda than to hunt for a back issue* ***X-Men*** *— but I guess we can't do this every day."*

Neil Gaiman, writer of *The Sandman*, will be at the HongCon convention at the Hotel Adelaide (62 Brougham Place, North Adelaide, South Australia 5006) June 6-8. Contact person for the convention is **Helen Reilly**, 36 Gooronga Drive, Craigmore, South Australia 5114, Australia. Gaiman may do some signings in Australian comics and SF stores after the convention, but nothing is set yet.

The third Teenage Mutant Ninja Turtles movie will begin production in June, with release set for spring 1993. New Line Cinema will distribute the movie in North America and have theatrical, home video, cable, and television rights. Meanwhile, *Teenage Mutant Ninja Turtles 2: the Secret of the Ooze* will be shown exclusively in April on Showtime.

—Rob Allstetter

The March 18 *Entertainment Tonight* included a segment on **Kathy Long**, a four-time world kick-boxing champion who was a stunt double for **Michelle Pfeiffer**'s Catwoman in *Batman Returns*.

Long said Pfeiffer had been involved in some of the physical scenes and recalled the day **Jack Nicholson** (The Joker in *Batman*) visited the set. The sequel opens June 19.

—By Rob Allstetter

Scheduled creative teams for the new titles in Marvel's "Rise of the Midnight Sons" family:

- **Howard Mackie** and **Adam Kubert** on *Spirits of Vengeance*, due in June.
- **Len Kaminski, Ron Wagner**, and **Mike Witherby** on *Morbius, the Living Vampire*, due in July.
- **Christian Cooper, Richard Case**, and **Mark McKenna** on *Darkhold*, due in August.
- **D.G. Chichester, Ron Garney**, and **Tom Palmer** on *The Nightstalkers*, due in September.

All four titles will be monthly and cost $1.75.

—Rob Allstetter

New Warriors #25 is a double-sized, 48-page special ($2.50), concluding the four-part "Nothing but the Truth" storyline. With a die-cut cover, the issue features the verdict for Marvel Boy, charged with assaulting his father, and a battle between the Warriors and the Folding Circle. The events lead into the upcoming *Night Thrasher* limited series.

—Rob Allstetter

Aquaman guest-stars in *Flash* #66. Wally West is taken hostage by Marine Marauder aboard a pleasure cruise.

—Rob Allstetter

Superman #69 and *Adventures of Superman* #492 contain a two-part story pitting Superman against Agent Liberty.

—Rob Allstetter

Heroes World President **Ivan Snyder** has announced the appointment of **Marilyn Altshuler** as Vice President, Administration. "This is a long-overdue recognition of Marilyn's long service and dedication to the running of Heroes World," Snyder said.

Entertainment Weekly reports that **Sean Young**, who was frustrated in her attempts to land the Catwoman role in *Batman Returns*, now plans to play The Black Cat in a forthcoming movie based on the Harvey Comics character (currently being reprinted by Recollections) about a movie star who fights crime wearing a mask and a one-piece bathing suit.

According to *Entertainment Weekly*, **Margaret Wander Bonanno** has disowned her *Star Trek* novel, *Probe*, because it was extensively rewritten. Paramount objected to her original draft because it focused on two *Enterprise* crew members, not on Kirk or Spock. She refused to rewrite it, and Pocket Books had it rewritten by ***CBG*** book reviewer **Gene DeWeese**. The book is a best seller, and Bonanno has her name on the book as sole author and is collecting royalties; DeWeese wrote the book for a flat fee and gets no royalties.

The Innovative Corp., parent company of Innovation Comics, has hired **Ron Jaffe** as chief executive officer of Innovation.

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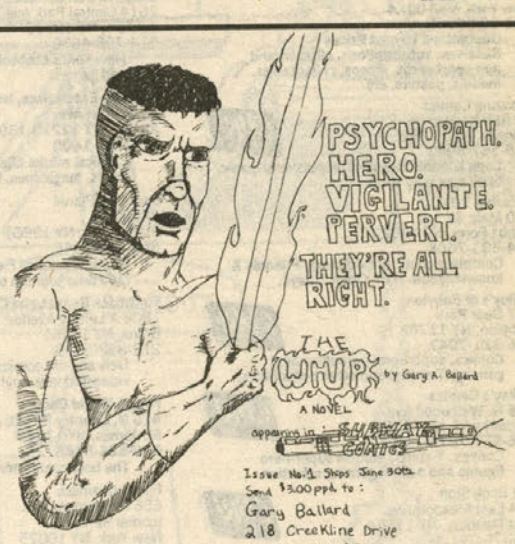

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Blind Narcissus Photoprint! (p. 47)	#2/100	$BID
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!!!! Make an offer on any of the following:

Kaluta: Phases of the Moon print # 15/44

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Trade policy: I will consider trade but, as a graduate student, cash is preferred! I am interested in originals by *Smith*, Jones, *Watterson*, and special pieces by Hampton, Rogers or Starlin. Also comics in strict vf/nm - I need *Spiderman* #5, 17, 25 & 50 ; Avengers 5, 9, 57 & 58; Conan 11; *Capt. America* 46 (fn ok) also Pre-Hero Marvels and Key DC War books--I will pay more than any dealer! Also wanted fanzine: *Nozdrovia*

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Marshal Law comes to Dark Horse Comics

The British team of writer Pat Mills and artist Kevin O'Neill is bringing *Marshal Law: Super Babylon* to Dark Horse Comics. The 48-page one-shot is scheduled to ship May 12.

Many comics readers are already familiar with the character Marshal Law. He first appeared in a six-issue series published by Marvel/Epic Comics in 1987. That series was followed by *Marshal Law Takes Manhattan*, a 48-page one-shot send-up of the Marvel universe. Two subsequent *Marshal Law* stories were published in Great Britain by Apocalypse; one story was a satire on Batman, and another story, in effect, set the stage for *Marshal Law: Super Babylon*.

Marshal Law's latest adventure pays a satiric tribute to the Golden Age of Heroes — those characters who first donned tights and capes in the 1940s.

"The American super-hero genre is somewhat soft and sweet. We're shaking that up a bit. Readers have enjoyed the satirical aspect of *Marshal Law*," said Mills, who added that he was influenced by the satire in movies such as *Airplane* and *Naked Gun 2½*. Mills is also known as the co-creator of the British comic magazine *2000 A.D.*

O'Neill has the dubious distinction of being the only artist (that he knows of) who has been banned by the Comics Code Authority. "I was working on a *Green Lantern Corps* story for DC at the time. The art was submitted to the CCA for approval, and was rejected. I offered to make some adjustments, but apparently it wasn't any specific artwork that they objected to — it was the *style of my work* that was unacceptable," said O'Neill. The story was published, without the CCA's endorsement.

Marshal Law: Super Babylon is a squarebound book with 48 color pages, no advertising, and a color cover, and will retail for $4.95 ($6.95 in Canada). *Marshal Law: Super Babylon* contains nudity, sexual situations, violence, and harsh language, and is intended, Dark Horse said, "for mature readers."

*[**Editors' Note:** Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors and should be submitted **as far in advance as possible.** They must be written (preferably typewritten and definitely **not** all in capital letters) — **we cannot take these by telephone** — and kept brief, preferably in the format used here.*

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Send items as early as possible — when we receive news on March 31 that someone will be appearing April 2, it benefits no one.]

May 9

Al Bigley (artist of *The Fly* #14 and *Dark Hawk Annual*) at Allied Comic Exchange, 3926 Bragg Blvd., Fayetteville, N.C. 28303. Call (919) 867-0880 for times.

Michael Vance (writer of *The Adventures of Captain Nemo*) at Starbase 21, 2130 S. Sheridan Rd., Tulsa, Okla., from noon to 5 p.m.

Ray Billingsley (creator-artist of *Curtis*) at the Cartoon Art Museum, 665 Third St., San Francisco, Calif. 94107, from 1 to 4 p.m.

May 14

Diane Noonan (creator-artist of *Didi Glitz*), **Gail Machlis** (creator-artist of *Machlis*), **Kathy LeMieux** (creator-artist of *Lyttle Women*) at the Cartoon Art Museum, 665 Third St., San Francisco, Calif. 94107, from 6:30 to 9 p.m.

Kevin Maguire (artist of *Justice League* and the *Hulk Annual*) at Chameleon Comics, 3 Maiden Lane, New York, N.Y. 10038. Call (212) 587-3411 after May 1 for times.

May 16

Jim Balent (artist of *From the Darkness: Blood Vows*) and **Ed Polgardy** (writer of *From the Darkness: Blood Vows*) at Dreamscape Comics, 25th Street Shopping Center, Easton, Pa. 18042, from noon to 5 p.m.

David Mazzucchelli (artist of *Rubber Blanket, Batman: Year One*, and *Daredevil*) at Comic Corner, Rt. 209 South, Pleasant Valley Plaza, Brodheadsville, Pa., from 1 to 4 p.m.

Everett Hartsoe and Dominick Dell'Aquilla (artist and writer of *Razor*) at Allied Comic Exchange, 3926 Bragg Blvd., Fayetteville, N.C. 28303. Call (919) 867-0880 for times.

Ken Gale (editor, co-publisher of Evolution Comics) and **Mercy Van Vlack** (artist, co-publisher of Evolution Comics) at Adventure Ink, 475 Bedford Rd., Pleasantville, N.Y. 10570, from 11 a.m. to 2 p.m.

Louis Scarborough Jr. (animator) at the Cartoon Art Museum, 665 Third St., San Francisco, Calif. 94107, from 1 to 4 p.m.

May 23

Jim Valentino (writer-artist of *Guardians of the Galaxy*) at Pat Krueger's Comics, 843 W. Alosta Ave., Glendora, Calif. 91740, from noon to 3 p.m.

May 30

Gerard Jones (writer of *Batman: Run, Riddler, Run*) and **Mark Badger** (artist of *Batman: Run, Riddler, Run*) at The Funny Papers, Geary Boulevard and 24th Avenue, San Francisco, Calif., from 1 to 5 p.m.

Mark Pennington (inker of *Shade the Changing Man* and *Eclipso*) at Comic Odyssey, 730 Milford Rd. (Rt. 209, Business), Strawberry Fields Plaza East, Stroudsburg, Pa. 18301, from 11 a.m. to 2 p.m.

Robert Loren Fleming (writer of *Ragman* and *Eclipso: The Darkness Within*) at Adventure Ink, 475 Bedford Rd., Pleasantville, N.Y. 10570, from 11 a.m. to 2 p.m.

(APPEAR, Page 94)

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JIM APARO Fan Club Newsletter, Bimonthly, 75¢ an issue, six issue subscription, $4, cash, check or money order payable to: Chris Khalaf, P.O. Box 925142, Houston, TX 77292-5142.

COMICS

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MISCELLANEOUS

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WANTLIST FILLED. Send SASE with conditions of wants, also phone number. Blackbeard's Cove, 10639 S. Pulaski, Chicago, IL 60655.

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APPEAR
(From Page 92)

Michael Vance (writer of *The Adventures of Captain Nemo*) and **R.A. Jones** (writer of *Northwest Smith*) at Lawton Booksellers, 1601 W. Gore Blvd., Lawton, Okla., from noon to 5 p.m.

June 4

Tim Vigil and **David Quinn** (creators of *Faust*) at Chameleon Comics, 3 Maiden Lane, New York, N.Y. 10038. Call (212) 587-3411 after May 17 for times.

June 5

Brian Pulido (creator-writer of *Evil Ernie*) and **Steven Hughes** (artist of *Evil Ernie*) at Marple Comics, 298A George St., New Brunswick, N.J. 08901, from 1 to 4 p.m.

Brian Pulido (creator-writer of *Evil Ernie*) and **Steven Hughes** (artist of *Evil Ernie*) at St. Marks Comics, 11 St. Marks Place, New York, N.Y. 10003, from 7 to 9 p.m.

Dave Sim (creator of *Cerebus*) at DreamHaven Books and Comics, 1309 4th St. SE, Minneapolis, Minn. 55414. Times not yet set.

June 6

Harlan Ellison (writer) and **Kelley Jones** (artist) at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 1 to 4 p.m.

June 26

Brian Pulido (creator-writer of *Evil Ernie*) at Geoffrey's Comics, 155530 Crenshaw Blvd., Gardena, Calif. 90249, from 2 to 5 p.m.

June 27

Jim Shooter (Valiant Comics publisher, editor-in-chief, and writer) at Comic Corner, Rt. 209 South, Pleasant Valley Plaza, Brodheadsville, Pa., from 1:30 to 4 p.m.

Flashback: 15 years ago

"By popular demand Spidey stars in an all-new action series!" Writer-editor Gerry Conway and artists Sal Buscema and Mike Esposito present *Peter Parker, the Spectacular Spider-Man* #1, December 1976.

—Greg W. Myers

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4126 Comic Supplies
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4260 Westerns, For Sale
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4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
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Hot stuff

By Don Thompson

There are some comics out (such as *Youngblood* from Malibu Comics) which were judged "super-hot" before they ever appeared. *Amazing Spider-Man* #361 took retailers off guard, as the demand exceeded their expectations. *Amazing Spider-Man* #362 and #363 were expected to be hot and lived up to the increased expectations. All three issues sold out instantly, with prices jacked up in many stores before the first on-sale week was over.

I didn't know why *Amazing Spider-Man* #361-363 were hot because I didn't see them. I knew that those issues *were* hot because I didn't see them.

Marvel sends me review copies of its cheaper comics (I don't qualify for review copies of anything over $4.95). This is very handy, because I do not have a nearby comics store. The reason I knew that the Spider-Man titles — all of them, apparently — are hot is because they were not in the review packages. Apparently there are some avid collectors in the Marvel offices; if an issue is hot, it disappears from the review packages.

I mention this to explain the delay in acknowledging the birth of Carnage — I saw no issues until Maggie bought some copies in Oakland, at Wonder Con and at Brian Hibbs' excellent Comix Experience store.

These comics are pretty good, worth the $3.75 cover price for the three of them. They aren't worth the inflated price we had to pay, but they certainly are worth the cover price — if you're a superhero fight-scene fan, at any rate.

Carnage is the spawn of Venom (now Todd McFarlane should create a character who is the venom of Spawn, I suppose). Venom is that alien black-and-white spider suit that Spider-Man picked up during the Secret Wars. If you don't know what I'm talking about, don't worry about it; it's far too complex to explain here.

Whereas Venom will kill people in order to get at Spider-Man so he/it can kill Spider-Man, Carnage kills people just because he/it can. While Spider-Man is fighting Carnage, Carnage will take a free second to slaughter a slew of innocent bystanders, just for the fun of it.

The story is well written — coherently written, which is becoming increasingly rare in these days of "Hey, I can draw and you can draw, so let's write our own comic books!" — and excellently drawn by Mark Bagley, who knows how to draw a sequential-art story. The fact that these comic books have sold out, gone into a second printing, and sold out again should indicate to those who thought Spider-Man couldn't survive the departure of Todd McFarlane and Erik Larsen that there is considerable life in the old wall-crawler yet.

I do have one complaint, and that is with the sub-plot. When Spider-Man married Mary Jane, it was stated that the couple were assured five years of marriage, with no guarantees beyond that time. Well, the lustrum must have passed, because the groundwork is being laid — very *clumsily* and *stupidly* laid — for marital problems.

In *Amazing Spider-Man* #361, Peter Parker is a few minutes late meeting Mary Jane, just because a friend of his has been murdered. Mary Jane gets really petty and insists that he leave the matter to one of the other 18,683 super-heroes in the Marvel Universe.

She is very unforgiving and totally out of character. (Well, what passes for characterization in comic books, anyway.)

Later in that issue, while she is still sulking about Peter's trying to save the lives of dozens of innocent people instead of devoting all his time to sitting around their sparsely furnished apartment, he finds out that she has taken up smoking. He has not previously noticed this. (Anyone who has ever kissed a smoker knows whether that person is a smoker; apparently the Parkers have drifted further apart than we realized.)

She throws another snit when he announces that he has to go get Venom to help him track down Carnage. She feels the fact that Carnage is slaughtering entire families ("Jerry and Celia Tandy, along with their three young children") isn't all that important.

Spider-Man hasn't seen her since he went off to battle Carnage and, immediately afterward, Venom, but the storm clouds are still there. Just wait until she gets him alone and can chew him out for saving the life of a baby when he could have been at home with her. How can she *stand* being married to such an inconsiderate oaf?

You may be wondering why Mary Jane would switch to such a different persona so suddenly and without reason. Doctors and psychiatrists reading the comic book might consider the possibility of some severe trauma, physical or mental or both, which has caused this abrupt personality change.

It's nothing like that. Maybe it's that decision-makers at Marvel feel that, since they were unable to make a relationship last, *no one* is able to make a relationship last. At any rate, Peter Parker and Mary Jane Watson-Parker are on the way to splitsville, no matter how contrived the route that takes them there must be.

• I was going to review *Youngblood*, just to take care of another hot comic book in the same column, but I can't. It's not that it's impossible to get copies — it may be difficult, but in June Wal-Mart will have another batch of first-printing copies, just like the ones in comics shops right now, at a lower price than you paid for your copy (or copies, if you're a speculator).

I was going to, but R.C. Harvey said absolutely everything I had to say and more — see his letter in this week's *Oh, So?* There's certainly no reason for two of us to review it.

By William Shakespeare

(This is a guest review of the output of Celebrity Comics, Conspiracy Comics, Personality Comics, Revolutionary Comics, and any and all other publishers out to make a fast buck from someone else's fame and hard work without paying any licensing fees.)

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.

Flashback: 45 years ago

Columbia Pictures produces a movie serial for release in 1946 starring Ralph Byrd as "The Fighting Hero of the West," *The Vigilante*, based on the character appearing in *Action Comics*.

—Greg W. Myers

By T.W.M. Grove

I always enjoy seeing fanzines and small press comics which I can recommend to people whether or not they are already accustomed to the pleasures (and the drawbacks) of amateur publishing. Usually, the biggest sticking point is price, since print runs are so small as to make manufacturing costs exorbitant.

The second major stumbling block tends to be sub-professional production standards (usually due to the publisher doing everything her- or himself). Sometimes, though, everything works out right, and the result is a publication anyone can enjoy. Here are a few:

• I've received some terrific pieces from Kristin Baumgardner which would make great gifts for just plain folks, and in fact that's what I'll be doing with my review copies. I'm planning to cut out and hang up my *Sammy Sperm* doll (with 10 cut-out outfits), available for only $2. The person who asks me what small press cartoonists can do, if they desire to gain some recognition, will get my review copy of *Inside the Mills Revolution*, a collection of political cartoons which was banned (for a while) at Mills College ($3.95). And my next female friend planning to enter college will get my copy of *The Reason She Left*, a thoughtful autobiographical piece on the nature of education and society and how we relate to them ($3.50). It is easy to imagine these items in Waldenbooks stores, but they are small press. You can give 'em a look (especially *The Reason She Left*) by mailing a check to Kristen at Touche Publications, P.O. Box 9276, Oakland, Calif. 94613 — and include 75¢ postage.

• Chuck Haspel, 3489 Lansdowne Dr. #49, Lexington, Ky. 40517, sent me the third issue of *The Rocketpack*, a terrific Rocketeer fanzine which could serve as a model for anyone wanting to create a fanzine and a must-have for anyone interested in the character or the movie. Only one problem for this reviewer: What's the price? Please inquire from Haspel.

• Friends pester me for more issues of Pam Bliss's *Sparky the Dog* 16-page minis. These consist of one-panel gags involving Sparky — and either you'll love 'em or not. Bottom line is: *So* many of my friends adore them, Pam *must* be doing something right. Do yourself a favor and send $1 and a stamp for a sample to Pam Bliss, P.O. Box 304, Valparaiso, Ind. 46384.

Pam's got several other mini titles which you may want to try, but I see Sparky as her ticket to lasting popularity. There's also a special Sparky Parking Permission ticket (which gets you free parking, or Pam will send you a free Sparky mini-comic), which is one of the goofiest items I've seen (but which didn't prevent me from misplacing the price).

• The other day I was at the movies and in the row behind us was a snarling loudmouth who reminded me strongly of *Red Rogue, Mr. Bad Example* by Chad Woody, c/o Cranial Stomp Comix, Rt. 1 Box 172 B-1, Willard, Mo. 65781 (25¢ plus stamp). These minis involve one-panel gags in which R.R. gleefully does various bad things, from the extremely offensive to the relatively subtle ("Red Rogue eats dinner rolls for breakfast").

While one 16-page issue can be amusing, the humor rapidly gets old. Also, if you've ever been in the same room with the Cranial Stomp creators, it's sometimes hard to distinguish them from Mr. Bad Example. Still, this might be up your alley, if you're an adult with a sense of humor that somehow never grew up — and it's the perfect gift (for the price) for obnoxious teen-agers.

• Request time: I need two kinds of information from my ***CBG*** readers, in addition to the many comments I already get. First, a few of you have wondered why I offer copies of my *FPO* zine for two stamps, then don't send them any; this is because I have misplaced some requests, thanks to a recent period during which most of my papers were out of order. I think I've found and handled most of the mail, but please send me a postcard to remind me if I've neglected you.

Second, I need to know if my reviews have resulted in inquiries from ***CBG*** readers. I have a certain strategy in the way I'm writing this column, and the only way to know if it's working is to hear from the reviewees. Readers' response to *me* has been extremely favorable (by my standards), but if all this column does is amuse people, I think I'm wasting valuable space.

That's about it for this week. I hope you'll give these folks a try. Next time, more stuff.

T.W.M. Grove reviews a wider variety of publications in his irregularly published ***FPO*** *magazine (available for two stamps). On the other hand, this column is read by more people. Send review copies to T.W.M. Grove, P.O. Box 20005, Greeley Square Station, New York, N.Y. 10001, and sooner or later you'll get reviewed in one or the other.*

Flashback: Five years ago

DC cancels *'Mazing Man* with issue #12, December 1986. The final monthly issue has a Frank Miller cover illustration.

—Greg W. Myers

Flashback: 80 years ago

Charles Addams is born in Westfield, N.J., Jan. 7, 1912. His macabre cartoons will be the inspiration for both the television series and the theatrical film *The Addams Family*.

—Greg W. Myers

AD INFORMATION

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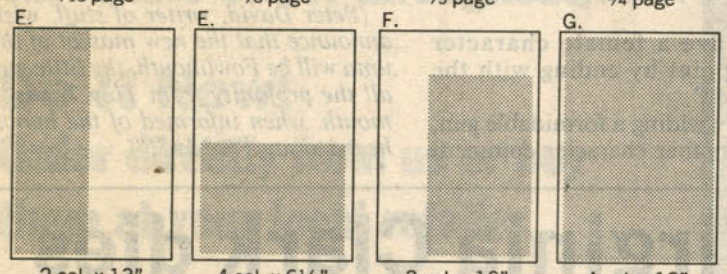

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D. 2 col.x6½" (4⅞"x6½")	151.43	147.64	140.07	132.50	124.93
E. 2 col.x13" (4⅞"x13") or 4 col.x6½" (10"x6½")	236.42	230.51	218.69	206.87	195.05
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This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of $20.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price.

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CLASSIFIED WORD ADS:

Our "Classifieds" are thriving and heavily read. Base rates are 22¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic ships in and around the U.S. $3.00 for a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

ADVERTISER'S INDEX

A
Acme Rocket Co. 88
Afterlife Games & Dis 82
Albert, Perry 58
Alexander, David T. 52
All Comics 66
Amer. Comic Book Co. 67
American Entertain. 39
American Liquidation 44, 45
Anarchy Press 59
Anderson, David 65
Another Rainbow Pub. ..100
Arnold, Mark 56
Atlanta Comics Expo 54
Atlas Comic & Collec 89
B
B.J. Acquisition, Inc. 59
Bags Unlimited 99
Ballard, Gary 86
Bartholomew, Greg 86
Bea 93
Bill Cole Enterprise 3
Bolduc, Rene 57
Boneyard Press 46
Brenner Printing Co. 15
Brosch, Robert 59
Buchanan, Richard 53
Burroughs Bulletin 66
Busby, Chad 87
C
Campbell, Lee 88
Capital City Dist. 23, 25
Capt. Quality Comics 57
Captain Comics 75, 93
Castillo, Rodger 58
CBG Subscript. Info 81
Cee-Jay Sports Card 41
Central Park Media 73
Chao, Allan 87
Chatfield, Virginia 87
Chin, Nelson 54
Classic Cards & 54
Cochran, Russ 60, 61
College Of Comic 24
Comic Cavalcade 89
Comic Collector 81
Comic Conservation 54
Comic Finder 89
Comic Images, Inc. 59
Comic World 87
Comic Zone Product 52
Comics Buyer's Guide 82, 93, 95
Comics For Sale 93
Comics News 52, 54
D
Dark Horse Comics 93
Dave's Comics 24
DC Comics, Inc. 7, 8, 29
Diamond Collectibles 79
Diamond Comic Dist. 33, 50, 51
Dipillo, Ron 86
Discount Comics 55
Dittrich, Walt 88
DJS Adventures 40
Doc's Comics 90
Dolgoff, Gary 82
Dos Locos 46
Dougherty, Daniel 90
Dreamhaven Books & 68
Dreams Unlimited 55
Dunbier, Scott 31, 52
E
Eclipse Comics 9
Eder, Scott 36
Eidos Marketing 47
Essoe, Gabe 73
Exciting Times 24
F
Fantaco Enterprises 59
Fantasy Dist 35
Fantasy Illustrated 61
Felix Comics 12
First Team Press 52
Fleetway Quality 59
Flip Cards & Supplies 75
Four Color Obsession 90
Friendly Franks Disc 8
G
Galactic Heroes 87
Galaxy Of Comics 90
Gardner, Richard 53
Gasaway, Brannon 86
Gerber Publishing 59
Gilbert, Jack 25
Graphic Collectibles 52
Graphitti Designs 12
Great Eastern Conven. 11, 52
Gugliotti, Biase 89
H
Halegua, Richard 53, 66
Hauser, John M. 73
Hazlewood, Meri 72
Heroes World 55
Henkel 56
Herring, Steve 82
Hottel, Lance 88
I
Innovation 59
Int'l Comic Book Co. 89
J
J & F Productions 66
J & S Comics 63
Jacobs, Jerry S. 82
Jameson, Bob 86
Jubilee 53
K
Kingdom Comics 89
Kingpin Comics 54
Kitchen Sink Press 59
Koch, Joe 70
Komickaze 91
Koplow Games, Inc. 40
Kubert School Of 36, 79
L
Laskowski, Mark 88
Lee Tennant Ent., Inc. 88, 91, 92
Les Harris Comics 86
Levy, Mark 91
Lewis, Floyd 71
Lichtenstein, Ben 56
Lifson, Robert 56
Little, Rod 57
Los Angeles Comic Bk 55
Lost Dutchman 53
Lucius, Michael 56
M
M & M Comic Service 24
Malibu Graphics, Inc. 2, 37
Malibu Graphics, Inc. 37
Manthey, John 87
Massa, Art 90
Marvel Comics Group 21
Mauro's Nostalgia 53
Mayfair Games 64
Memphis Comics 71
Merjos, Stavros 53
Metropolis Collect. 81
Micro-Color Int'l 53
Miller, Rex 12
Minn. Comic Book Ass. 55
Mirage Publishing 17
Mitchell And Co. 81
Mojica, Victor 24
Moondog's Comics 5
Morgan Productions 72
Moy, Albert 53
N
NBM Publ. Co. 59
New Dimension Comics 54
New England Comics 40
New Graphics Express 52
Ninth Nebula 56
O
Ocean Comics 56
Oliver, Jane 59
Otherside, The 73
Overstreet Publications 55
P
Pacific Comic Ex. 86
Pagan, Kevin 90
Pantages, Chris 92
Paper Chaser 40
Paper Moon 54
Perry, Robert 57, 58
Philip Levine Assoc. 22
Pierce, Ken 94
Pitts, Darrell 88
Pleska, Janet 82
Prairie Dog Comics 53
R
R.A.P. Productions 57
Raiola, Tony 54
Redbeard's Book Den 53
Revolutionary Comics 59
Rick's Comic Cave 94
Rip Off Press 59
Rising Star Comics 60
Roman, Abel 81
Rona, Scott 90
RTS Unlimited 32
Russo, Stephen M. 55, 57
S
San Diego Comic Con. 55
Sassaman, Rick 88
Schommer, Gary 90
Semowich, Richard 88
Shaw, Andrew M. 90
Shaw, Earl 88
Silver Age Gems 86
Sinister Cinema 59
Slave Labor Graphics 59
Smith, Anthony 54
Snider, Jeff 87
Sparkle City Comics 49, 52
Stabur Graphics, Inc. 59
Stanton's Antiques 22, 58
Star Spangled Comics 62
Stargate Comics 56
Steve's Comic Relief 57
Stolzer, Robert J. 58
Styx International 55
Supersnipe Comic Bk 52
Superworld Comics 24
T
Tabics, Inc. 69
That's Entertainment 40
Tigereyes Books 57
Tilander, Wesley 87
Tomorrow's Treasures 40
TRH Gallery 43, 56
Tri-State Conv. 89
Tundra Publ. Ltd. 59
U
UP Comics 53, 77, 86
V
Viz Communications 19
Voyager Comm. Inc. 13
Vraney, Michael 58
W
Walt Disney Publ. Inc. 59
Warp Graphics 59
Weinberg, Robert 94
Willis, Verle 89
Wimbish, Michael 57
Witzend Bookshop 77
Woo, Steven 87
World's Finest Comic 52
Wright, Richard 54
X
X-Citing Comics Ware 32
Y
Yee, Harley 53
Z
Zacharias, Dan 86
Zolna, Edward Inc. 91
Zone, Ray 59

The advertiser's index is provided as a reader service. Occasional last minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

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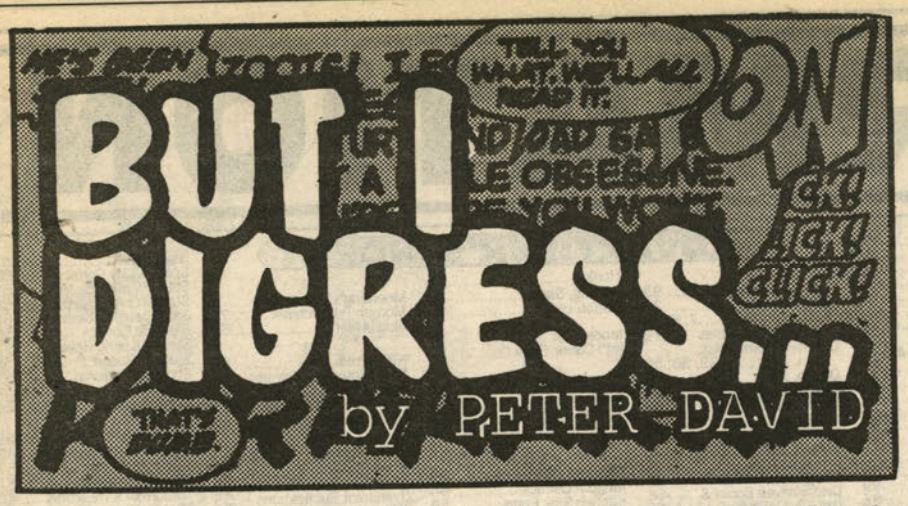

Words can be dangerous and tricky things, open to all sorts of reactions that one never anticipates.

No matter how long this column has been around, that's a fact of life that I'm reminded of with amazing frequency. Yet the most recent reminder of that truism came to me, not as a result of this column, but from Marvel Comics.

Of the two major comics publishers, Marvel — for more than a decade now — has been the more conservative when it comes to language. At DC you can pretty much get away with "hell" and "damn" with regularity. At Marvel, "hell" is occasionally tolerated, if used tactfully, and "damn" never is.

And, of course, some words are *verboten* at both companies. Fortunately, in the liberal realm of Krause publications, you can freely use such words as s*bleep* and f*bleep*, and even the dreaded m*bleeeep*er.

But with all the unwanted PR Marvel's been getting lately — and with all the attention that's paid to non-editorial influences such as the stock market or big-shot chain stores — it appears that language restrictions are tightening up even further. With various creators boasting of how great it is that they can say or do anything in their own titles, now is the worst possible time for any major publisher to get more restrictive — yet that's precisely what's going on.

(And who knows? It was right at the release of the first *Batman* film that Warner went anal-retentive on DC, so maybe DC will get jumpy, too.)

In an idealized world, the only thing that should matter in editing a story is if it makes sense editorially. But we live in a world where Marvel actually got a letter several years ago (I saw it myself) in which a woman wrote in angrily about a villain saying, "I shall destroy you as easily as I would flick an insect off my shoulder" because she misread the "L" and "I" in "Flick" and thought it was a "U." Despite the fact that any reasonable in-context reading would have tipped her to what was being said, instead she wrote in and demanded to know how Marvel could be publishing such filth.

It's such an old gag that you shouldn't use "Flick" and, for that matter, not name a character "Clint" (and, consequently, the name "Clint Flicker" is definitely a no-no) that you don't expect it to crop up in real life.

But Marvel is now trying to anticipate all possibilities, and as a result things can get a little, well, strange.

Now keep in mind that this isn't censorship. Marvel can publish, or not publish, whatever it wants. Nor am I especially upset about it, because it's just words, and there's always plenty of words.

But even so . . .

In an upcoming issue of *The Incredible Hulk*, set in Las Vegas, I had a sequence where The Punisher was trailing someone, got spotted, and his van was rammed and knocked over. The Punisher burst out the back of his van, guns cradled in either arm, and announced loudly, "Somebody just crapped out."

Now my dictionary lists the term "crap out" as "to make a losing throw in the game of craps" and, in slang parlance, "to fail." The sequence took place in Vegas, remember — gambling capital of America (with all deference to Atlantic City). No reasonable person could possibly think, in context, that I was doing anything more than making a pun off of a popular Las Vegas dice game. Certainly I wasn't *intending* anything beyond that.

But the line of dialogue, after initially being accepted, was kicked back.

Why?

Because of alternate meanings of the word "crapped" — none of which had crossed my mind when I wrote it but might occur to that woman who complained about "flicked" or others like her. Then, of course, there's concern that some chain store manager might get a copy of *Hulk* shoved in his face by parents who decide to ignore the context so they can complain about the garbage in their kid's reading matter.

Well!

What a fix for a publisher to be in. What great sympathy this must elicit from the hearts of all writers, commiserating with Marvel's braintrust over the unenviable task of trying to anticipate every possible shade of meaning to every word in every Marvel comic book.

But take heart, Marvel, I'm here to help.

I'm always being asked by would-be writers what it takes to write for Marvel. Certainly if I, who have been at this full-time for about five years, can fail to perceive buzzwords or phrases, then newcomers would have even more problems. Think of the valuable editorial time wasted on reviewing key words and phrases that could possibly offend.

There are various words and situations that, on the face of them, would seem to be harmless. But they are in fact land mines of alternate meanings and should be avoided — not just by novices, but also by experienced professionals.

• "Crapped out" we already know about. Likewise, avoid referring to the edible North American freshwater fish called "crappies," do not refer to someone who has eaten himself sick as suffering from "crapulence," and do not use the term "crapshooter," since it might be interpreted as a slam at the editor of the Valiant line.

• Do not, under any circumstance, name anyone "Dick."

• Do not have anyone cock a fist. Do not have a sequence set in a barnyard wherein you refer to a crowing cock.

In sequences set in restaurants, do not have anyone toss around cock-and-bull stories while eating cockaleekie soup.

If their ship is sinking, do not have them leap into a cockboat. Even if they're certain they'll survive, do not have them be cocksure and, just to play it safe, don't have some guy who's the cock of the walk discussing the works of Jean Cocteau.

• Even if your character is ankle deep in a basement flooding with water, do not say that he's having problems with his plumbing. Do not refer to him having to deal with any sort of leak (*especially* don't use the word "taking" in conjunction).

• Do not, under any circumstance, have anyone eat shitake mushrooms.

• Despite the fact that the wood of this particular tree was used to make the ark of the Tabernacle, make no reference whatsoever to the shittah tree.

• Don't bother coming up with a mutant team called "X-Crement." Better men than you have already tried it.

• Never describe two characters as walking abreast. Don't have them keep abreast of a situation. Don't have them, if ordering chicken in a restaurant, state a preference for breasts — or thighs, for that matter. Actually, legs aren't too good an idea, either. Have them order wings. That's safe. Set all chicken-eating sequences in Buffalo, N.Y.

• Don't have a character compliment a female grocer on her nice melons. If a female is selling a car, don't make reference to her showing a car with a nice set of headlights. In sequences set in stereo equipment stores, don't make reference to "woofers" or "tweeters," if females are present. In fact, just to be sure, if males are present, don't mention "equipment."

• Do not have a female character emphasize a point by ending with the phrase, "Period."

• If a man is wielding a formidable gun, do *not* have another character comment that he's got his hands on a really nice piece.

• Do not call anyone an ass, even if he has fur and makes loud braying noises. For that matter, don't have anyone assimilate, never assume, and never assure.

• Don't have a character lay about, lay a foundation, lay a claim, or lay an egg.

• Don't have someone "queer a deal." Similarly, don't have a character who smokes light a fag, and don't have them describe being exhausted as being "fagged out."

• Don't draw the faces of religious musicians onto comic-book covers and don't write stories insulting Native Americans — neither of which has anything to do with the topic at hand, but it's generally good advice.

• Don't describe a character as frolicking in "gay abandon" unless you're prepared to appear on CNN.

• If someone's vacuuming, do not have another character admiring the vacuum cleaner by saying, "Boy, that really sucks."

• Do not depict a wine and cheese party wherein a character offers to cut the cheese.

• Do not have a deli owner bang his bologna or sling his salami.

• And whatever you do, under no circumstance — and this will get you fired, I guarantee — under no circumstance should you *bleeeeeeeeeeeeep*.

(Peter David, writer of stuff, wishes to announce that the new mascot of this column will be Fowlmouth, the little guy with all the profanity from ***Tiny Toons****. Fowlmouth, when informed of the honor, was heard to say, "@*&#$!")*

Virginia Clark dies

By Carol Ann and Andy Kinman, Chris Kinman, Amanda Meiling

*[**Editors' Note:** The following item was sent to* ***CBG*** *by Clark's granddaughter.]*

Virginia Clark (Hudzietz) (Maslin) died July 27, 1991, in Columbia, S.C. She gave her cancer-ridden body to the medical school. No service, no remembrance.

Virginia's real life and career paralleled her death. She began by working as a society editor of the Dallas *Journal* at age 17. One review she wrote was entitled "Step up and Meet Eddie Dowing and Ray Dooley." She drew a small cartoon to go with the newspaper article.

During the 1930s and '40s she was a well-known artist. She drew caricatures of such celebrities as Milton Berle, and it was rumored that she drew the caricatures to pay overdue bar bills.

Virginia Clark was a hot cartoonist during the 1940s. Reportedly Joseph V. Connelly, head of King Features Syndicate, was the first to introduce her to the world of comic strips. She drew a series of strips for King Features: *You Said It, Marceline* and *Oh Diana!* The strips were well-known and appeared in 70 newspapers under the Associated Press name for over five years. She had taken over *Oh Diana!* from Don Flowers and changed the strip from adventure to family humor. She fashioned the characters after her own family.

Her private life was turbulent, with family and drinking problems. Her husband, Coon Williams Hudzeitz, was a mechanical engineer for the Henry Valve Company. The family made its home in Great Neck, N.Y., and later built a home on Drakesmith Lane. The Drakesmith Lane house was next-door to TV personality Garry Moore. They were rumored to have an ongoing feud about hanging underwear outside to dry, especially when neighbors were having parties.

Her second husband was Col. Maslin.

One of her best-known accomplishments was art for Peggy Lux ads for the J. Walter Thompson advertising agency and the makers of Lux Soap. The Thompson Collection is currently at Duke University.

Virginia did freelance work for Percy Crosby and *Skippy*. She knew Peter Arno and may have done work for the *New Yorker*. She was proud of her work and very proud to have belonged to an organization called "Women Cartoonists of America." There were only six members at that time.

Almost nothing has been written about her career and talent. Both Cartoon Museums and King Features have no information on her career and achievements. Virginia's career is important in that she was one of a very small group of women who made it in the cartooning world. She is important because she used her own name when signing cartoons, rather than a male pen name. She was important for her natural talent in cartooning. But no one remembers or saved records.

So along with her physical body, her talents and achievements remain in cold storage — only to be buried with no service, no remembrance.

Flashback: 35 years ago

After 12 years of publication, Quality Comics publishes its final issue of *Blackhawk*, #107, dated December 1956. With issue #108, January 1957, DC Comics takes over the title.

—Greg W. Myers

Flashback: 20 years ago

The final issue of the comics newszine *Newfangles*, #54, is distributed to subscribers in December 1971 by publishers-editors-writers Don and Maggic Thompson.

—Greg W. Myers

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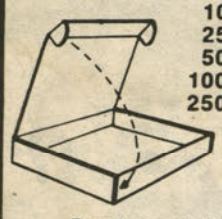

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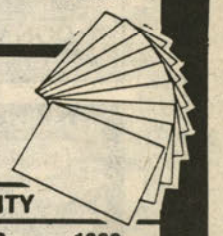

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5	18.80
10	29.20
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50	78.75 +Frt
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5	22.80
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25	95.10
50	126.40 +Frt
100	215.25 +Frt

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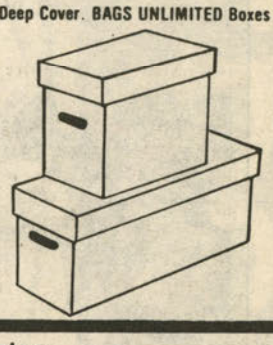

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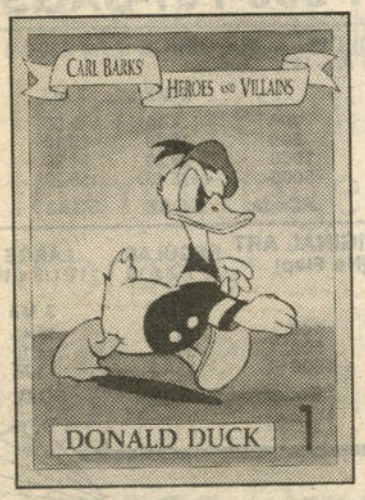

Not all the villains are really "villains," you understand...some are merely antagonists, such as the Bey of El Dagga, who ends up a friend of the family in **Donald Duck and the Mummy's Ring**. Nonetheless, Carl Barks' "Heroes" are banded in gold and the Duck Man's "Villains" are banded in black, and numerically alternate good, bad, good, bad.

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NOTE: Many comic book stores (U.S. and foreign) stock **The Carl Barks Library of Walt Disney's Comics and Stories** comic album series. Ask your retailer to handle them! Albums 1-4 are now being sent out with the first four Trading Cards randomly and evenly mixed throughout the copies distributed. As book store copies are packaged in see-thru bags, you can select the Trading Card you want with each copy you buy. Albums 5-8 will soon be distributed in the same manner, with the cards randomly enclosed that you see pictured here for the first time!

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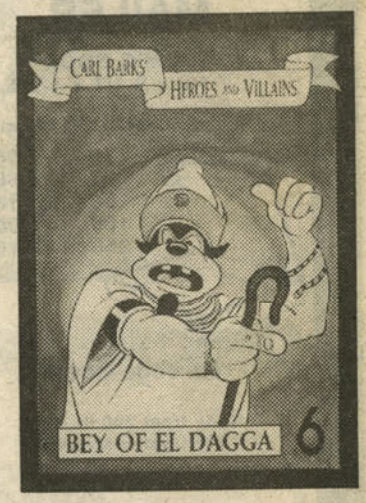

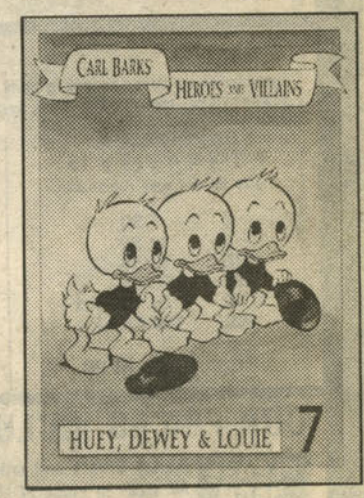

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